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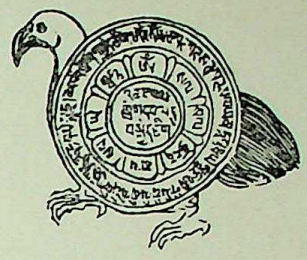

TIBETAN ART

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TIBETAN ART

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PREFACE

This book sets out to acquaint the reader with the Art of Tibet, which is relatively little known in Europe. It is not intended as a narrow, specialist study. The experience of the two photographers in travelling about Tibet in 1953—1955, and the co-operation they received from Dr. L. Jisl (an expert on Tibetan iconography) have made it possible to draw on new documentary sources and material from Tibet itself as well as material belonging to museums and private collections in Europe.

This publication will also serve as a guide to anyone wishing to make a closer study of the various forms of art of the people living in Tibet.

The world has been in the habit of looking upon Tibet as an austere land — perhaps because one has an impression of limitless highland plains, barren mountain sides and icy peaks of mountain ranges hidden eternally in mists. To some extent this viewpoint is justified. But the over-all impression is rather one of a colourful land. The sky overhead is blue, ranging from blue-black to a sort of clear silvery light blue. Yet another shade of blue are the lakes in which the azure sky is mirrored. And how different again is the blue of the snow and of the drifting clouds, the tussocks of lichen or the blue starlets of flowering mosses.

At dusk all these tinges melt into mauve, then into purple and finally into the black of the night.

Other colours abound. The white of the monastery buildings and striped houses is repeated in the foam of the cataracts. The temple roofs flash golden, like the waterfalls lit by the rays of the sun. The Lamas wear dark red cowls, and the same colour enlivens the striped plaster walls of their abodes. The yellow of the brocade gowns of the nobility is seen also in the humble bell-flowers on the mountain pastures. The pink blouses worn by the Tibetan girls on feast days seem to take their colour from the pale pink rhododendron blooms which nestle among the thick and shiny leaves. The hand-woven cloth called "pulo" dazzles with its shades of brown and orange.

All the colours of the spectrum are seen, including the colours of the rainbow which frame Tibetan church banners. Tibetan art, too, revels in colour. In contrast to the stark grey of the rock cliffs, the self-taught artists imprint into the carved contours of the gigantic Buddhas bright lines in red earth which the hot sun then bakes into lasting beauty.

Thousands of Mani stone heaps rise in memory of saints or famous Lamas, each stone with a different natural tinge — blue, pink, yellow — just as they had when the pilgrims picked them up along the river banks. A prayer has been decoratively engraved on each of these stones, often showing masterly execution in a variety of colours.

Tibetan artists, painters as well as sculptors, are experts at using colours. Though the colour scheme is often

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prescribed by religious traditions, great variety is obtained wherever possible by using different depths and shades. How great a range is secured can be seen from the innumerable shades of gold on the ornamental roof-pinnacles on the temples. They range from reddish-gold through all the shades of yellow to bright green at the very top of the filigree spires.

The lurid colours on the faces of the demonic guards in front of the underground cells form a dramatic contrast to the resplendent charm of the Buddhas and Bodhisattvas.

The shapes and colours almost fade into invisibility in the silvery twilight of the interior. The lotus throne — the pedestal of the statue — is submerged in the dim light and is only lit up at its very top by the pale flames of a butter lamp. The shining brocade and the twinkling fibres of the embroidered silk, in which the statue is wrapped, provide the only faint light on the body of the statue. But the face itself is illuminated by a subdued light falling through a gap in the roof, covered with trellis work. This shaft of light from above attracts the beholder's eye, making him raise his head; the entire statue is designed to foster this attitude in the devout. Add to this dramatic visual impression the aural background of the chanting of hymns by a choir of Lamas hidden on scaffolding amongst thick hangings, and you will realize how, intrinsically, the Lamaist art acts as an intermediary in rousing exalted moods and contributes to the ceremonies in the Tibetan temples and monasteries.

It seemed almost a sacrilege at times to invade the intimacy of the dark corridors and hidden corners with the light of the photographer's flash lamp, and it was sometimes necessary to wait for weeks on end before a suitable moment arrived to photograph these places that had been hidden away from the world for so long.

Indeed, neither the Tibetan Lamas nor our generous hosts wished the century-old peace of these legendary places to be disturbed. Though they were finally convinced that the flash light or the photo would not change anything in the appearance of these places, statues and pictures, many were still uncertain as to the propriety of our action in relation to traditional precepts.

It is easy to imagine with what impatience we waited for a year and a half before we could develop the negatives of the shots we took in the interiors of Tibetan monasteries. The result of our work is seen in this book in the photographs which make many new additions to the existing documents on Tibetan art.

We encountered the Tibetan's creative works at every step. The clay jugs made by a folk artist were beautiful in design as were the wooden rice bowls cut by simple carvers. We unexpectedly came across a lonely sculptor who was carving stylized lotus plants into the smooth rock face; he felt shy and withdrew from his work in front of the unknown strangers. In the barren landscape — far away from any human habitation — this encounter was a great surprise to us. Yet many of the lonely and mighty rock faces scoured by winds and snowstorms were covered with figures of the Buddha and with plastic inscriptions sometimes several yards high.

In the little hamlets, in the courtyards between the closely packed cottages unknown village folk were making the most beautiful carpets in charming patterns and harmonious colour combinations.

Tibetan art is unique; it is powerful and yet charming, sophisticated and yet naive, full of inventiveness and yet repetitive. The cultural influences of India and China are clearly detectable, but wherever we had opportunity to view it there was proof that the arts are closely linked with the lives of the people of Tibet itself.

V. SÍS — J. VANIŠ

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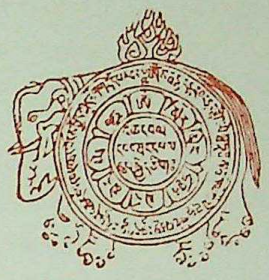

THE BACKGROUND AND HISTORY OF TIBETAN ART

Even the uninitiated observer — granted aesthetic sensibility — senses, without understanding, the ideas behind a Tibetan painting or sculpture or the emotions that gave rise to it, and appreciates that he is viewing a true work of art. Only in the second place does such an observer enquire into the iconographic origin and try to discover the purposes for which the work was created and the conditions under which it arose.

Let us right at the beginning face the question which, idle though it may appear, has been until recently, indeed is even now, a subject of heated discussion: Is Tibetan art true art judged by world standards, or is it merely a curiosity which did not enrich true art in any basic manner? Should Tibetan art remain chiefly an object of study for ethnographers and specialists, who treat it as iconographical material of import only to the study of religions and societies?

Take a glance at the pages of this book and you will be able to form your own reply to this question. There can be no doubt that it is true art — art of a strange kind, perhaps, unusual, and in some ways repulsive, yet art that is worthy of attention. It is by no means primitive, barbarian art, or merely whimsical, curious, fantastic; on the contrary, it is highly cultivated, sometimes even sophisticated, and often surprisingly perfect. This is the impression it makes upon anyone who encounters it for the first time, with only a superficial idea of Tibet.

Let us try to elucidate what makes Tibetan art what it is, showing what it represents, the aims it sets itself, and how it is best understood. All its characteristics have one cause: the origins of this art were exclusively connected with the service of the Lamaist religion.

Tibetan art arose out of it and returned to it as if in an inevitable cycle. The religion is Lamaism. Lamaist art is indivisible from Lamaist precepts, so that the two must be viewed as two aspects of the same thing. We cannot fully understand Lamaist art unless we grasp at least the essentials of Lamaism. Lamaism is a special northern form of Buddhism, which contains within itself elements of the original local Bön religion that is close to Mongolian Shamanism. It has incorporated its worship of natural forces, magic, soothsaying and oracles as well as certain elements related to Chinese Taoism. And since Buddhism contains much of Sivaism as well as some Iranian religious elements, these features appear also in Tibetan Buddhism, into which they were accepted from India in the seventh century under King Srong-tsan-gam-po. Buddhism did not immediately displace the local religion of Tibet. In the eighth century the renowned Indian wizard Padma-

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sambhava was called to help in its development. He adapted to Buddhism some of the very ancient gods of the locality and certain aspects of their worship; he introduced the cult of the Sakti, the female aspect of each male divinity, the secret so-called Tantric rites with the magic oracles, symbolism and the Yoga. By so doing he became the actual founder of Lamaism, which left very far behind the original, somewhat philosophical-ethical teachings of the founder of Buddhism — Gautama Buddha.

Today there are many Lamaist sects in Tibet and the neighbouring countries which succumbed to the influence of Lamaism (Kashmir, Sikhim, Bhotan, Nepal, Mongolia and China). The most famous sect is the reformed sect of the so-called Yellow Caps founded by reformer Tson-K'a-pa (about 1356—1418). The strongest among the non-reformed sects are the Red Caps. The adherents of the Bön religion, which is still in existence mixed with Lamaism, are chiefly occupied with magic and soothsaying. Their art closely resembles Lamaist art.

The Lamaist "heaven" is peopled with a countless number of gods and demi-gods of various categories, who determine the course of all events and human fates. If you add to this a fair number of evil demons, who exist in almost everything surrounding the Tibetan in his daily life — at home, on the fields and meadows, on the roads — and if you realize that only the priests and magicians can fetter the demons and pacify the gods, you gain an understanding of the power of the Church in Tibet today. On top of this almost one third of all the population holds at least a lower status of priesthood; there is a monk in almost every family and there are over 3,000 monasteries in Tibet, i. e., one monastery to something over every three hundred inhabitants. The state power passed into the hands of the church in the seventeenth century and its highest representative is the Dalai Lama.

Lamaism acknowledges different kinds of gods, distinguished according to their significance and their various functions. It is typical that in the Tibetan division the first place is held by deified saints, abbots, Dalai Lamas, and the highest representatives of the clergy, the Panchen Lamas. In pictures and sculptures they are depicted sitting on a throne of lotus flowers — wrapped in a richly ornamented cloak with a Lama cap on the head. Their hands are extended in symbolic gestures or hold various symbolic objects (see plates 31, 69 and 73).

The second group is formed by the Yidam, the tutelary gods. Each monk selects a Yidam as his patron. Their appearance is either kindly or ferocious. The are often depicted in a love relation with the Sakti, their female consorts, in the so-called yab-yum (father-mother) position. Some of them possess several heads and arms (see plate 70).

The next group is formed by the Buddhas. Readers might be surprised to find the use of the plural form here. But the word Buddha means "The Enlightened One", and this attribute can be given to all creatures who reach a certain stage of enlightenment and perfection. In Lamaist imagination there exist innumerable numbers of such creatures. In artistic portrayal different groups of Buddhas can be distinguished (see plates 49 and 72). A Buddha always sits cross-legged on a throne of lotus flowers dressed in a simple beggar's garment wrapped over one shoulder, without jewels, and his hand is stretched out in a symbolic gesture. Something seems to be growing out of his head, which in sculptures and paintings is covered by a lock of hair.

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The Bodhisattvas, the next group, are "persons waiting and aspiring to the status of Buddha". On acquiring enlightenment they will return to earth as future Buddhas. Gautama Buddha himself — in the eyes of the believers — was a Bodhisattva before he was born on earth and attained enlightenment. The next Buddha, who is to appear on earth 5,000 years after the death of the Gautama as the Tibetan Messiah, is the present Bodhisattva Maitreya, who is now residing in his paradise Tushita ready to descend from his throne (see plates 62 and 76). Most frequently worshipped in Tibet is the Bodhisattva Avalokitesvara (see plates 41 and 96) the patron saint of the country. Most of the Bodhisattvas are portrayed as graceful Indian princes with rich jewels on their chests, arms, legs and even ears, and with a five-petalled diadem on their head. A long flowing stole is thrown over their shoulder while the upper part of their bodies remains naked (see plate 68). The female goddesses (Taras) hold the same rank as the Bodhisattvas (see plate 77). They are, in fact, princesses who in every way resemble the Bodhisattvas. Female goddesses of a lower category are known as Dakini; they are some kind of fairies (see plates 43 and 79). Most of them are depicted dancing on one leg with wild faces and sometimes animal heads.

The defenders of the Faith, the Dharmapalas, are terrible in appearance as they have been entrusted with the task of scaring away demons and enemies of the church. They are endowed with every possible attribute of ugliness, horror and destruction. They are perhaps the most ugly and repulsive creatures ever invented by human fantasy — truly infernal creatures (see plates 64, 74, 78).

The lowest category of divinities are the local gods, among them the "Four Great Guardians of the Quarters" (see plates 38 and 39), mountain and water sprites, spirits of burial grounds (see plate 43, below), etc.

The Buddhas, Bodhisattvas, Taras and the saints hold their arms and fingers in traditional, symbolic attitudes (mudras). It is these gestures that give to Tibetan sculptures their mystical appearance which leaves such a profound impression even on an uninitiated spectator. Experts can tell a great deal from these attitudes. The right hand pointing towards the earth means that the Buddha is appealing to the earth for witness (Bhumisparsa Mudra), (see plate 42). The same hand directed downwards with the outstretched palm to the front as if handing over something, indicates "bestowing a blessing" (Varada Mudra), (see plate 77). Hands folded across the chest with the thumb and index-finger of the right hand touching some finger of the left hand (see plate 69) conveys an attitude of preaching and indicates the "wheel of the Law" which Buddha turned during his first sermon in the Gazelle Grove near Benares (Dharma-cakra Mudra). Conversion is symbolized by the raised right hand with the thumb and index-finger bent while the other fingers remain stretched out (Vitarka Mudra), (see plates 31 and 62). If all the fingers of the hand are straight, the attitude indicates refusal and fearlessness (Abhaya Mudra). The meditative posture is indicated by hands folded in the lap with palms turned upwards (Dhyani Mudra), (see plate 50). Both hands folded across the chest mean a request (Anjali Mudra), (see plate 56).

What, then, is the function of a sculpture or a painting of a divinity in a Lamaist temple? Let us first try to analyse the feelings such a picture rouses within us. Indifferent though we may be to

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the Lamaist religious ideas, we still experience feelings that differ from our normal experiences. The Lamaist sculptures or paintings succeed in rousing in us strangers, too, unusual feelings and dispositions. We feel somehow that these artistic creations serve purposes to which we are not accustomed, though we may not even know that they have contents of a different kind. They upset us in a peculiar manner. They cannot be looked upon as simple objects of art, even when we do not take into consideration their religious contents. The decorations in Christian churches have a calming and sublime effect, rousing pleasing emotions in people. Here, however, we cannot escape the feeling of a certain kind of perplexity. The pictures seem to assault us with their wild and lacerating strength. There can be no doubt that they do not merely serve as temple decorations, giving pleasure to the beholder's eye. This aspect of European art is unknown in Tibet. Nor are they there to induce the simple believer to lift his thoughts or, on the contrary, to induce a state of mortification. Their purpose is more profound. For they serve the purpose for which they were created. They act, as it were, as aids and real tools, one might say instruments, for the monks, helping them to concentrate and turn their thoughts away from this world to the sphere of meditation and mystery. The monk, who is trying to call forth within himself and retain the picture of a certain god, perhaps his own Yidam, needs some help, some pattern to be able to do so. He finds this help in the sculptures or paintings. They serve him not only as objects of worship, but as personifications of certain powers with whose help he achieves the incarnation of the god. Such exercise does not always require some concrete effigy. It suffices if he has some magic formula or sometimes the mere pronunciation or conjuring up of incantatory syllables (mantra), make the god appear. In the Lamaist view such a god is the incarnation of the magic spell. This vision, however, must be complete, down to the minutest detail, such as: the number of heads and hands, types of attributes, colours, gestures, etc., which in regard to the complex appearances of the Lamaist gods must be a highly complicated task. The point of the pictures or sculptures is to give a more complete pattern for the vision. The statues and paintings of the gods are mostly copies of visions which unknown saints had hundreds of years ago, which have subsequently been canonized in holy texts. Ever since, they have been represented in this form. Books of this kind describe in detail how to invoke a god and his proper appearance.

On looking for the first time at a Tibetan picture or sculpture of some "Terrible One" it is difficult to decide whether we like it or not. A painting may attract us by its unusual colours, or a sculpture by the technical perfection of its execution, but somehow we may find it difficult to accept the subject matter itself. For there is, in Tibetan art, as we have said, something at once pleasant and yet repellent.

Pleasant to our eye are certain positions of the seated Buddha, the embodiment of the wisdom of the East and of quiet and concentration; the same may be said of certain figures of the Bodhisattvas expressing pleasure, sympathy and charity. We derive pleasure from looking at the lusty and graceful bodies of Indian belles raised to the rank of female divinities. But we cannot forgive the Tibetan sculptor and painter those ugly and truly repulsive multi-armed gods with hands that resemble the mandibles and claws of lobsters as they are thrown up on the shore. They have wide

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yawning animal snouts, gaping tusks, a third eye on the forehead, flowing hair crowned with diadems made of skulls, hung with severed heads, and they trample on animal and human figures in a delirious dance of destruction, rattling rosaries made of skulls, waving sceptres that look like skeletons, paddling in a sea of hot blood with human limbs, devouring extracted hearts or carrying to their mouths chalices fuming with brain, and at the same time having intercourse with their female consorts.

How are such contrasts in subject matter possible?

The Tibetan artists are, first of all, true believers, for most of them are monks. And fairly frequently outstanding abbots or saints had excellent talents for sculpture or painting. As has already been stated, they manufactured these works of art for liturgical purposes. And when the religion numbered such repulsive and horrible figures among the gods, these artists applied their imagination in a masterly manner.

Doesn't Christianity, too, and thus its religious art, have devils and an inferno, the tortures of hell and the martyrdom of the saints? Does Europe not have its Raphael Madonnas side by side with the fantastic creations of a Hieronymus Bosch and a Peter Breughel, or Goya's horrible visions? Their pictures, after all, hang in the world's most famous picture galleries.

Moreover, these horrible figures have to be understood. Their appearance and attributes of horror are not intended to rouse fear in the believers or be a permanent warning to sinners. On the contrary, they are the powerful protectors of the church against its enemies and against harmful demons. Those skulls, severed heads, seas of blood, bursting brains and hearts represent the remains of the defeated enemies of the church. The figures writhing under the trampling feet are demons and Hindu gods. All this horror is intended as a caution.

Moreover, for a Tibetan monk death, ruin, decay and putrefaction mean nothing bad. For they bring him closer to the final liberation from the long process of reincarnation. Death brings the possibility of redemption, while birth predicts further suffering. The symbols of destruction are identical with the symbols of redemption. The figures of the Terrible Ones represent simultaneously the incarnate connection between death and new birth by combining the insignia of death with the genitals ready for procreation. These gods are consequently considered far more effective than the divinities of mild appearance.

The third eye in the middle of the forehead is the eye of wisdom. And what is the significance of the gods with multiple arms and heads?

In Western art God appears in quite a realistic human likeness. In Tibetan art no allowance is made for doubts as to whether we are dealing with a divinity. He is like a human, but he is not human. The figure represents a god. Why then be astonished at three heads, or a third eye on the forehead, or even a thousand arms? What is there against a bull's head (Yama), or even the head of a sow (Vajra-varahi)? In Christianity "God created Man in his image". This can be interpreted as Man created God in his image. In Lamaism this same principle does not quite apply.

By way of example here is a legend which explains the eleven heads of the Bodhisattva Avalokitesvara (see plate 96):

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Avalokitesvara was "born" out of the rays of light which blazed out of the eye of his spiritual father, the Buddha Amitabha. When he grew up he took an oath to redeem all creatures and rescue the damned from hell. He swore that if he should faint or become discouraged before he completed his task his head should split into a thousand pieces. He managed to complete the task he had set himself, but not for all time. Hell filled anew with new sinners. In despair over the unsuccessful deed his head broke to pieces. Thereupon his father took him unto himself in heaven and out of the fractions of the head he gave him a pyramid of ten heads, placing his own on top as the eleventh.

Of course, this and similar legends grew up *ex post facto*. The truth of the matter probably is that gods with many arms and heads arose out of the merging of a certain number of originally independent divinities. The number of heads or pairs of arms indicate the original number of gods. In the case of Avalokitesvara, the figure consists of 9 Bodhisattvas, whose heads, three times three, are crowned with the heads of Vajrapani and Amitabha.

The above shows clearly that the history of Tibetan Buddhist art is closely connected with the history of that religion itself. Political affairs, too, left their mark on Tibetan art, especially since they were closely linked with the spread of Lamaism which did not only grow of itself but also incorporated foreign elements. It is difficult to detect any higher forms of art in Tibet before the coming of Buddhism to the country. The country was semi-barbarian, inhabited by nomad tribes whose art was still of a prehistoric character. There can be no doubt, therefore, that the first artists who painted frescoes and modelled plastic figures of the gods were not Tibetans, but Indians or Nepalese, who accompanied the first apostles that introduced the new religion. In these early relations Kashmir and Nepal played a considerable role as intermediaries. The road across Nepal was opened up by the marriage of King Srong-tsan-gam-po to a Nepalese princess to whom the Tibetans ascribe the chief merit for raising the cultural standards of their country.

Little wonder that the oldest Tibetan art contains strong influences and echoes of the dying Indian culture of the Gupta era and mainly of the period of the Pala dynasty (middle of the eighth to the end of the twelfth century), which temporarily was even politically dependent on Tibet.

Simultaneous with these oldest influences of India the first influences of Chinese art from the T'ang period can be detected, which arose as the result of the friendly relations with China sealed with the wedding of Srong-tsan-gam-po to his other wife, a Chinese princess. In those times when the first foundations of Lamaist art were being created certain influences were left by the temporary Tibetan rule in the ninth century over Chinese Turkestan and the oasis Tunhuang in Kansu province, famous for its rock temples. At the end of the seventeenth and at the beginning of the eighteenth century Chinese art exercised a considerable influence over Tibetan art, causing sudden changes in the old traditions, mainly in painting and architecture. The cause must again be sought in politics. For they reflect the strengthening of the political alliance between Tibet and China under the Emperors K'ang-hsi and Kien-lung, who used the acceptance of Lamaism as the state religion of China as a means towards this end. Lamaism received immense support from the ruling dynasty. New monasteries were founded, old ones were renovated, whole pantheons

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of gods were set up and most of the existing canvases today date back to that period. At the same time the mother country of Lamaism engulfed many of the Chinese cultural assets and succumbed to its laws of art. This resulted in the composite Tibetan-Chinese style, the only period that can be precisely dated in Tibetan and Lamaist art in general.

The presence of foreign artists in Tibet is historically proved since olden days. It is, on the whole, comprehensible that this new type of art, like the new faith, was not taken over by the Tibetans at once, for it cannot have corresponded to their basic nature. They learned to paint and make sculptures only in the course of time and from foreign patterns; over the centuries, as Lamaism spread to the neighbouring countries, it even exercised a considerable influence on the local artists, as, e. g., in the case of Mongolia where it was implanted in its entirety. In this way Lamaism brought a cloak of uniformity to these countries, so that it is very difficult, sometimes quite impossible, to state where certain works of art were created. Sometimes, therefore, we have to be content to state that the work is representative of Lamaist art. The situation has been further complicated by the fact that until this day there are Nepalese and Chinese artists working in Tibet, and conversely, Tibetan Lamas working in Chinese Lamaist temples, so that the question of the origin of the works they created is a most involved, often, in fact, insoluble problem. Whether turquoise scapula or a metal vessel made by a Nepalese in Lhasa is a product of Tibetan or of Nepalese art or whether the painting made by a Tibetan Lama in a Chinese monastery is Chinese or Tibetan are questions, of course, which are more or less theoretical. The fact remains that sometimes it constitutes a problem to decide whether a Tibetan picture was influenced by Chinese elements or whether it was really painted in China, or whether a Lamaist bronze is Tibetan, Mongolian or Nepalese by origin.

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Our survey of the various aspects of Tibetan art can best begin with architecture. For, with the landscape, it is the architecture which most creates the characteristic quality of that mysterious and strangely beautiful country. The mention of the word Tibet brings to mind almost certainly the fairyland scenery of the Potala Palace in Lhasa, one of the most beautiful buildings in the world, which at times surprises by the "modern" conception of its architecture. Second place would almost certainly be held by those unusual pinnacle structures, the Ch'ortens. Almost everything in Tibet that comes under the heading of art or arts-and-crafts is closely connected with architecture, with the monasteries which form the outer shrines for the artistic treasures hidden within.

Let us, however, begin with the simplest forms, with the dwelling places of the common people, the Tibetan peasants. For there can be no doubt that even the colossal palaces of today were basically constructed according to the same, typically Tibetan, principles of architecture as those simple dwellings. The Tibetan hamlets are composed of houses made of dried mud-bricks or of stones, with flat roofs on which the corn is dried at harvest time; on hot days the entire family lives on this roof top. The only part of the house made of wood is the frame, as, in Tibet, especially in the high mountain districts, wood is rare and precious (see plate 5).

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Even the most ostentatious architecture of the palaces and monasteries is made of the same cubes. They are merely more complex, intricate and decorative, but at rock bottom they represent cubes, an array of cubes with flat roofs. The houses of noblemen mostly resemble minor fortresses with the entrance in the middle of the façade. Above it there is usually a covered veranda. The buildings are massive, made of stone either with rough-cast plaster or distempered white or sometimes in colour (see plate 7). The houses of the nobility in many respects resemble the monastery buildings. Some of them are several storeys high with coloured façades. There are many variations of this basic type; all of them, however, have the typical flat roof and the covered veranda. The livestock is kept downstairs, the family live upstairs.

Tibet is a land of monasteries. It is interesting to observe how their architecture fits into the natural environment and creates one harmonious unit with the landscape. The building sites for monasteries have been selected with great feeling for the merging of the creations of man's spirit and hand into the majestic environment of nature. Their beautiful positions are stressed by very poetical names, e. g., The Mass of Glory, The Place of Perfect Emancipation, The Precious Stone, The Monastery of the Lucky Ridge, The Monastery of the Lofty Summit, The Place of Happiness, The Mound of Glory, etc. Originally, they were placed on very remote and inaccessible spots to prevent the monks from being distracted by the outside world, so that they might fully devote their lives to meditation.

The smaller monasteries are situated in very exposed spots, on the slopes of steep and tall rock faces, or on rock steps, resembling eagles' nests where the mass of their roofs overhangs the steep vertical rock cliffs and mountain massifs. Most of the monasteries are whole villages in themselves and even small towns inhabited by scores of monks. The main temple is closely surrounded by large numbers of low, one or two storey houses for the Lamas. They rise in stages up a slope to the very threshold of the main temple, giving the appearance, with the roofs and horizontal coloured lines splitting the upward slope, of many horizontal steps like cascades (see plates 8 and 10). Some of these constructions are not unlike castles standing on rocky promontories or rock cliffs. Finally, there are the actual palace buildings, the most typical and architectonically the most perfect example of which is the seat of the Dalai Lama, the Potala in Lhasa (see plates 12 and 16). The main impression of these buildings is made by their monumental and powerful appearance, which is not split up into many small supplementary out-buildings, but is composed of a more or less closed and typical silhouette and groundplan.

The palaces and monasteries stand out afar with their white plaster, which is broken by dark red lines, frescoes or gilded metal reliefs intended to scare away demons, and by their coloured window frames (see plate 14). The monasteries of the non-reformed sects have façades decorated with white or coloured stripes joined at the top by a horizontal line. If viewed from close by, the façades of the monasteries present an even greater array of colours.

Such a monastery is sometimes a small town in itself, with temples, the palaces of the abbot and high monastic officials, and a great number of small houses for the monks. The main building besides the temple is the public hall with accommodation for about one hundred monks. On the

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northern side there is a chapel with the picture of Makahala, the protector of the religion. Close by the mummies of the abbots and leading saints who lived in the monastery have been laid to rest.

The temple itself, distinguished outside from the other buildings by its red plaster, can be entered from the south up a flight of steps through the entrance hall below the loggia where there are mural paintings of the Four Great Guardians of the Quarters, the so-called Lokapalas (see plates 38 and 39). Another mural depicts the Wheel of Life (see plate 38) and a portrait of the patron to whom the temple is dedicated.

The auditorium of the temple is divided into the nave and the lower side aisles. The main altar is placed at the northern end; on it stand enormously high statues of the god to whom the temple is dedicated. Sometimes this figure is so tall that its head is quite lost in the dimness of the temple, which is only dimly lit by flickering butter lamps. If the visitor wishes to look at the head of the statue, he has to climb up to the gallery that runs above the side aisles.

Alongside the temple there is usually a big courtyard resembling the cloister gardens of our monasteries. It forms the setting for all religious festivals and dances (see plate 18).

The flat roofs of the temple and the galleries inside and out are propped up on rows of wooden pillars and columns with corbels and richly carved capitals (see plates 17 and 18).

The inner lay-out of the temples follows the Indian tradition, but the outer structure exhibits a pure Tibetan artistic taste.

The Tibetans are fond of lively and bright colour schemes everywhere. This applies equally to their costumes (see plates 21 and 23), their crafts, the surface decorations of sculptures, and architecture. Not only the outside decorations but the interior of the temple, too, and of all buildings belonging to the nobility give them ample opportunity to revel in colours. Apart from the above-mentioned frescoes, the actual functional parts of architecture, too, display all the colours of the spectrum. Coloured ceilings, coloured beams, coloured pillars and their capitals, wainscoting and supraports, gates — everything is covered with ornaments and painted brightly (see plates 26 and 29).

Tibet boasts a number of castles, which are no less picturesque in appearance and design than European medieval castles. They are either castles in the valleys with ramparts, bastions, and slender square or hexagonal towers, or they are mountain-side castles, resembling European ones with their complex system of fortifications.

Any attempt to gain an insight into the development of Tibetan palaces and temple architecture leads into great difficulties. Nobody really knows what existed prior to the advent of Buddhism. The oldest Buddhist temples arose roughly in the middle of the seventh century, e. g., the Ribo-k'ang Cathedral in Lhasa, founded by King Srong-tsan-gam-po. According to records, the oldest monastery is the Bsam-yas Monastery founded by Padmasambhava in about 770.

Architecture is clearly the most typical local art of the Tibetans. The most characteristic feature of the Tibetan dwelling houses and temples is the profile of their construction units. It is neither square nor rectangular, but always a trapezium. The walls are always built on massive foundations slanting upwards and narrowing towards the top so that the buildings are very firmly anchored

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and widely straddled on the ground. This element gives Tibetan architecture its appearance of robustness and impregnability, almost like a fortress. But Chinese influences have made themselves felt even here, particularly in the Eastern provinces. Outside, these influences appear mainly in the form of curving Chinese roofs covered with tiles, which add a disturbing element to the quiet and harmonious complex of individual monastery buildings whose main effect lay in their vertical roof lines (see plate 16). In interior decorations the Chinese elements appear on the corbeled capitals of columns, on their ornamental carvings and decorations both up and down the shaft as well as on the capitals, and other wooden parts of the interior (beams bearing the ceiling, etc.).

The Tibetan monasteries, towns and hamlets attain a character of a very special kind from the pinnacle constructions whose step-like plinths are covered with a dome of quite unique dynamic lines from which a tall and intricate spire rises upwards (see plates 1, 2, 4 and 5). These are the Ch'ortens (Sans.: Stupa), originally shrines, tombs or mausoleums of saints. For example, inside the central red building of the Potala Palace there are thirteen such richly gilded monuments containing the mummies of thirteen Dalai Lamas. Some Ch'ortens serve different purposes: one forms the city gates into the town of Lhasa (see plate 1). Or they may be shrines for small clay reliefs (Tsa-tsa), (see plates 52 and 53), in which the ashes of cremated Lamas are kept. Some monasteries keep their sacred writings in the Ch'ortens. Others were set up in memory of some important event. Sometimes eight such Stupas can be found standing in a row to honour the eight most important events in Buddha's life and the eight Indian Stupas into which the Buddha's ashes were placed after cremation. They are built of bricks, stone, clay and, inside the temples, even of metal or wood. They are usually whitewashed, and inside large shrines samples of frescoes survive. Small clay or bronze models frequently stand on altars as symbols of the large, real Ch'ortens. Such Ch'ortens are scattered all over the country, and with the spread of Lamaism they found their way also into the neighbouring countries. There are a number of kinds of such tomb-memorials. We shall examine the one which is the most beautiful of all. As with everything in Tibet, each shape and each section is of profound symbolical meaning. The plinth is square. From it rise four steps symbolizing the four lower storeys of the mystical hill Sumeru. The dome curving above it like a closed fist is the seat of the invisible Primordial Buddha who represents the beginning of all things. In its characteristic shape and from its name (*Bum-pa* = Holy Vase) we can detect a certain likeness to the pot-bellied vessels in which holy water is kept (see plate 89). From the top of the dome rises a slender cone divided into thirteen rings to indicate the thirteen heavens of the Bodhisattvas. This spire ends in a half-moon sickle, the sun and flames. We have already pointed out the resemblance of the dome to a vessel for holy water. It can be shown that the likeness is not accidental but connected in a profound symbolism which equally applies to the other sections of each Ch'orten. The central part, the dome, is the symbol of water; the square plinth, the symbol of the earth, the cone-shaped spire, the symbol of fire, the flame of wisdom symbolizes the ether and space, and the moon represents the air. This type of tomb developed out of the Indian Stupas, as far as the idea of building a memorial to the dead is concerned, but not

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in its actual form. Its appearance today is the most unique product of Tibet itself, and is known to have existed already as far back as in the eighth century.

In discussing the Ch'ortens it is necessary to mention other purely Tibetan peculiarities: those long rows of stone heaps, the so-called Mani-walls. Some of them are as much as several hundred yards long and they are made up of stones into which the prayer *Om mani padme hum* has been engraved.

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Tibetan painting is done exclusively for the church. This occasioned the purely religious nature of its subject matter. Painting takes the form either of frescoes in the interiors of temples or in the houses of rich citizens, or of outside mural decorations. There are painted pictures, miniature pictures for amulets, book illustrations and finally even woodcuts. In the chapter on architecture the fact was mentioned that frescoes are generally found in the temple vestibules where the figures of the Four Great Guardians of the Quarters and the Wheel of Life are hanging. In Lhasa sometimes the ceilings are decorated with religious paintings. Other aspects of painting in relation to architecture have already been discussed.

The rolled wall hangings, the Temple Banners (Tib.: *Tankas*), are painted on canvas or occasionally on silk, and their edges are made of strips of home-spun cloth or Chinese silk, brocade or embroideries. The paintings are framed with bands of yellow and red silk, called "rainbow", which symbolize the spirits in the painting. The work is usually covered with a silken veil to protect it from damage. The canvas is saturated with glue and chalk and is rubbed smooth. The colours used are natural dyes blended with glue and an admixture of cow gall. These canvases are stretched on a wooden frame during the process of painting.

In the sacred scriptures the proportions of each part of the body of the figures are laid down according to multiples of basic units. This same method is also applied in selecting the colours of the body and the halo, the number of heads and arms, the position, attributes and jewels of the god. In view of the fact that the appearance of such figures was laid down to the minutest detail, the pictures were inevitably copied century after century. The contours of the figures were outlined in Indian ink or sometimes, to prevent possible deviations from the prescribed iconographic details, were re-printed from wooden or metal blocks, or transferred by means of stencil-plates using charcoal dust. The result is that the entire composition appeared in almost changeless form throughout the centuries. This makes precise dating of such paintings a difficult task.

So far it has been impossible to divide the development of Tibetan art into individual periods, as, for example, in European art. In the latter, too, there existed certain patterns as to how a saint was to look, but we can distinguish at first sight a picture or sculpture of a saint made in the Gothic, Renaissance or Baroque period. No parallel of this kind can be found in Tibetan art. The works of Tibetan artists — with but a few exceptions — are anonymous, so that no clues are revealed. Though lacking in precision and by no means reliable, the only criterion is the technique of the work or its state of preservation. There is, after all, some difference between works of the

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earliest periods and that done after the beginning of the eighteenth century. The earliest works are generally labelled "old Lamaist bronze", etc. (In all attempts at more precise dating in our catalogue we have to bear in mind the fallibility and subjectivity of such endeavours.)

Any stylistic differences noticeable on Tibetan banners are characters of individual schools rather than differences in period.

G. Roerich is of the opinion that there are two main schools. The north-eastern with its centre in the province of Derge *(Bde-gde)*, on which the Chinese influence shows most clearly, and the south-eastern with the centres at Sigatse and Tashi-lhumpo. These incorporated stronger Indian and Nepalese traditions. Then there are a number of independent centres with workshops in Lhasa, Gyantse, *(Rgyal-rdse)*, Gu-ge, and others.

Sometimes two painters co-operated on one picture. One of them drew the outlines and should be considered the designer of the composition (where standard patterns were not applied), and the other completed the actual task of painting. This refers to the matter of colouring rather than actual painting, for the objects and figures were coloured in whole patches without gradations or shading and without any attempt to indicate the three dimensions.

The act of painting a picture was in itself a form of religious ceremony, which had to be carried out according to certain rules. Most of the painters were Lamas. They painted only on lucky days. The painter had to possess certain specific types of characteristics. A sacred text laid down the following requirements: "The painter must be a good man, not too circumspect, without leanings towards anger, holy, learned, not led into temptation, a believer and charitable, free from covetousness; such are the virtues he must possess . . ." The text continues in regard to the act of painting: "He must draw his pattern in secret after placing his canvas quite flat. He may paint only when a Sadhaka is present, but not in such a manner that another man, a secular person, sees him." This mysterious painting is then laid out in a certain spot, offerings of Mahamamsa (incense) are made, prayers mumbled in front of it using a rosary composed of large snail pearls . . . It is not shown in the presence of a stranger, nor is it laid out in the proximity of a stranger . . .

The painting of the picture ended with its consecration. For this purpose the Lama wrote on the back in Indian ink or red colour some magic formulae, in the very spot where the main figures were painted on the front, behind the head of the first, the neck of the second and the chest of the third. With this act the picture became part of the cult by means of which the gods could be brought to life. Sometimes, in the place of these syllables, the Lamas made imprints of their entire hands on the back, thereby consecrating the picture and charging it with magic power; at times a drawing of a Stupa can be found.

Now let us examine the actual composition of the pictures, chiefly the banners. We shall see at once that most of them are symmetrically designed. The chief divinity is placed in the centre with a number of lesser gods surrounding him. At first sight the composition seems purely mechanical. The figures seem stiff. Even though they themselves are at times engaged in fierce explosive motions (the Terrible Ones), they seem somehow tied down. The total impression is very static. This stiffness of the composition and the total picture is mainly due to the fact that the

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gods sit or stand in isolation, without any outer indication that they might be linked with their neighbours. Each appears to ignore all the others.

This apparently mechanical arrangement and stiffness should, however, not be ascribed to a lack of invention on the part of the Tibetan artist. He cannot do otherwise. He is a monk. We have already spoken of his dependence on church orders which he cannot infringe without committing a sin. The patterns laid down that apart from a fews exceptions each god must have his own lotus throne. He must be painted in a frontal position so that all essential attributes are visible. This inevitably gives the impression that the picture shows a statue of a god and not a "living" divinity. In so doing the painter followed precepts, and no other manner of painting was permitted. Only where mythological scenes, legends from the lives of the saints or scenes from the life of Buddha (i. e. narrative subjects) were concerned and in subjects of secular persons could the painter twist his figures to profile views and connect all persons in one definite activity in which they are engaged and which determined also the design of the entire composition. In such a picture the same person or god may appear several times in several actions. Sometimes a few figures worshipping or a monk bringing gifts suffice to break down the frontal appearance of the figures and give the picture a slightly less stiff appearance.

The pictures were not composed according to any artistic, aesthetic laws, but purely for religious reasons as liturgical aids, where the individual gods are related merely by inner laws. Gods depicted at the top are either direct transformations or emanations of the central figure or vice versa, or are connected with it in some secret manner. The lower positions are occupied by Dharmapalas, the tutelary gods of the church. This regular composition follows basically the principle of the Mandala where the gods are certain incarnations of cosmic forces. The Mandalas in their original meaning are pictures constructed in a centralized, strictly geometrical design, on which the cosmos was given pictorially with the Primordial Buddha in the very centre.

An attempt has been made to explain two reasons why the paintings make an unfavourable impression upon us: the gruesome subject-matter of the Terrible Gods and the apparently mechanical and "cheap" composition. Our third task remains to say something about the colour scheme of Tibetan paintings, another factor arresting us because of its apparent crude lack of harmony. It is already clear that the sacred books lay down the exact colour of the god's body, garment, hair and halo. It is, therefore, obvious that the final colour effect of the picture is, once again, not the result of the artistic intentions of the painter, but more or less the accidental conglomeration of colours dictated by the secret meaning of the gods depicted on the banners. It depends exclusively on the individual schools whether they painted in bright or pastel shades, how they fitted the pictures into the colour background and how far this disharmony of colours was stressed or suppressed.

The pure Tibetan style showed preference for primary, basic colours, without dilution. The Tibetans' favourite colours, which again are symbolic in meaning, are yellow, white, blue, red and green. They are composed in such a manner that two stand in harmony while the third forms a sharp clash causing that disharmony which at the beginning is so painful and offensive to

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European eyes since it does not correspond to our ideas of matching colours. The figures, moreover, lacking any kind of modelling, are flat and rough.

The background of these pictures with Chinese influences is usually composed of imaginary landscapes with rocks, mountains, rivers, trees and animals. They appeared from the end of the seventeenth century on as a typical Chinese element. Otherwise landscape painting as an independent form of expression does not exist. One might say that such a thing as portrait painting exists (see plate 31), except for the fact that what we judge to be a portrait is actually a scheme, quite an unreal, ideal picture of some historical person. On the face, nevertheless, we can detect certain examples of individualistic expression with realistic features. This is true to a much greater extent in sculpture. The depicted saint, however, can only be identified by reference to the attitude of his hands and the attributes he holds.

Very elegant in appearance are the rare linear paintings or drawings carried out by means of a thin line on a monochrome background. There is usually a gold or red drawing on a red, green or black background. This type of painting can be found on banners (see plate 46), miniatures and frescoes (see plate 37).

In the monasteries, amulets are painted on canvas or on paper in the form of tiny pictures which the devout pilgrims take back from their pilgrimages. Manuscripts are often decorated with coloured miniatures. Pictures of the divinities decorate even the title pages of books.

Most of the features of Tibetan paintings go back to Indian traditions of two different schools: the Bengali-Nepalese school and the Kashmir school. The oldest Tibetan frescoes bear a strong resemblance to the cave drawings at Ajanta. This applies not only to the types of gods but also to their entire inner content. The Chinese influences remain restricted rather to lesser details of an external nature. The result of the Chinese influence can be seen in those fantastic landscapes in the background with the rocks, rivers, animals and clouds. Both these traditions were mechanically placed side by side on one picture; for example, by the side of a typical Indian figure there may be an elephant painted in the Chinese manner, standing on a Chinese mountain and rocks on which Indian trees and bushes are growing, with Indian saints floating on Chinese clouds, holding Chinese peonies in their hands instead of Indian lotus flowers, etc. Here again we find this mechanical arrangement, side by side, of the most varied elements which even after centuries of joint existence did not merge but continued side by side where they can be easily distinguished and divided. The influence of Chinese painting brought a certain softening in the drawing and a tendency towards greater elaboration of detail. The drawing in a golden line and the richly ornamented garments appeared for the first time on this type of painting.

The paintings with Chinese influences tend towards pastel shades in colours and more subdued colour schemes. Sometimes the Chinese influences show by the predominance of orange, blue and violet shades. If the picture contains a background landscape, the prevailing colour will be green.

It should be stated that the Chinese and Tibetan arts mutually influenced each other. For Tibetan art played not merely a passive role but exerted a basic influence on the development of Chinese Buddhist painting and sculpture.

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Woodcuts are very common in Tibet; they are printed on paper or canvas. In book printing by woodcuts each complete page is cut into one block. Woodcuts are, moreover, used for printing the magic diagrams of the "Wind Horses", i. e., little banners or sheets of paper with the picture of a horse with the Cintamani jewel on its back, and with prayers. These little horses are stuck or attached like flags to poles and allowed to fly in the wind. The fluttering brings the little horses to life and they are thought to carry the prayers to their places of destination. Other such magic little pictures and prayers sometimes depict different animals or birds. Woodcuts are a pure Tibetan form of art, attractive for their naïveté; they closely resemble European folk art or the early woodcuts of the European Middle Ages. Woodcuts are also used, as has been indicated, to print the outlines of pictures on the temple banners.

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In Lamaism sculptures play the same rôle as pictures. They are chiefly made of bronze and vary from miniature figures for amulets to colossi several yards high on the cathedral altars. The smaller ones are cast in the "lost wax" technique. That means that first a wax model of the statue has to be made on a clay core which is then wrapped in clay and baked. During the process of baking the hot wax dissolves and only the clay core inside the baked form remains. A metal cast is then poured into the space between the core and the mould, and when this is set the mould is broken up and the complete new sculpture emerges. In other words, every Tibetan sculpture is an original work, for none of the moulds are used for serial production. When the clay core is removed, the back remains hollow and this, to give the sculpture full efficacy, has to be filled up with written or printed prayer-stamps (Dharani), which assume the function of the magic formulae on the rear of pictures. The bottom is closed with a metal lid.

The surface of Tibetan bronze sculptures is usually gilded and sometimes partially covered in polychrome and inlaid with turquoise, lapis lazuli, corals and pearls. Some elaborate statues with numerous arms, heads and attributes furnish proof of the technical maturity of the Tibetan metal-casters. The metal altar statues in the temples are usually made in a number of sections. The gilding on older bronzes is dull and warm; works of this kind lack the final polish and are left just as they were when taken out of the mould. The dark green bronze statues, which, on the whole, are rare, stand out on account of their high artistic qualities (see plate 82).

Tibetan sculpture continued along the traditions of Indian plastic arts of the Pala and subsequent Gupta periods and as such also incorporated the Indian conception of beauty and its artistic representation. Significant features of this are the elegant, soft modelling, and the expression of beatitude. Just as the Tibetan artists managed to breathe into their statues of the gods real divine qualities, so also did they succeed in a masterly manner in giving the realistic, seated figures of the great Lamas inspired and yet genuinely human and facial expressions. On the one hand, perfect gods, on the other, perfect human beings. But we should not overlook the fact mentioned previously that they are only quasi-portraits.

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The most famous centres for the production of bronze statues are Lhasa, Tashilhumpo and in Inner Mongolia Dolonnoor, from whence these kinds of monuments are sent into Tibet. In Tibet there are Nepalese bronze casters who are famous for their craft.

More precious are the free standing clay sculptures with a polychrome coating. The most precious one and the one worshipped in Tibet as Palladium is the statue of King Srong-tsan-gam-po, his two wives and minister, which stands in the ancient Ribok'ang Cathedral in Lhasa (see plates 54 to 57). This is possibly the oldest portrayal of these saints.

A very special kind of altar sculpture are the "statues", sometimes only with relief or quite flat gilded clay heads or even merely faces, ornamented with incalculable numbers of corals, rubies and precious stones and wrapped in magnificent robes (see plates 63 to 66).

Wood is nowadays used very little for statues. But the older wooden sculptures attained a high standard. The newer Lamaist works, which found their way into Western collections, are mainly Chinese by origin, at least judging by their lacquered surfaces.

The sculptures are intended for frontal viewing only, perhaps, infrequently, from the side as well. They were intended not as free-standing statues but for placing on altars or niches. That would explain why even in more recent statues the lotus throne is not worked in full plastic detail, and only from the front. On the whole, Tibetan sculptures reach a very high standard even when one takes into consideration the inevitable repetition. For a long period in recent centuries when Chinese sculpture was deteriorating, only that sculpture which had come under the influence of Tibet retained a high standard. The dating of sculptures is as difficult as the dating of painting. Only some relative chronology can be guessed at, while absolute dates are extremely difficult to come by. Most of the comparatively rough reliefs cut into rock faces and stones cannot be dated at all (see plates 48 and 49).

A very attractive and impressive kind of diminutive Tibetan sculpture can be found in the tiny clay reliefs called Tsa-tsa. They represent minute figures of various popular divinities or saints, and even in those small, sometimes microscopic dimensions they are very fine and precisely modelled down to the smallest details. The custom of making such minute reliefs came to Tibet from India, where they are used as souvenirs of pilgrimages to the sacred places of Buddhism. They are moulded in wood or metal casts. The first little moulds of this kind used in Tibet were probably imported from India.

Various substances are added to the clay such as butter (to make it flexible), crushed precious stones and metal shavings, ears of wheat and rye, and even ashes of cremated Lamas. The little reliefs are placed in the Ch'ortens or sold to pilgrims who carry them about as protective amulets against illness or danger, enclosed in special metal lockets hung around the neck. Sometimes altars are built for them, or they are offered in special offering places (see plate 48). The oldest Tsa-tsas were covered on the surface with a layer of whitish clay; at a later stage this outer cover was coloured, at first perhaps in monochrome and in later periods in polychrome.

Artistically well-made sculptures stand up to immense enlargements on photographs. This applies equally to the Tsa-tsas from the most ancient period (see plate 48). The little figures are

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sometimes no more than one centimetre tall and yet they are as detailed as the large reliefs.

The production of these amulets is a very special ceremony in ten stages during which the Lamas recite special magic spells. The stages are: gathering the clay, kneading the clay, covering it in oil to facilitate the imprint, placing it into the mould, moulding the relief, forcing the depicted god to enter the mould, affixing the god into his statue, final consecration, returning the evoked god to his original abode, apology to the god for having forced him to enter an object, and a prayer for forgiveness for any oversight during the ceremony.

Quite a unique kind of statue in respect to material are reliefs made of coagulated, coloured or polychromous butter often inlaid with precious stones. Works of this kind are perhaps not found anywhere else on earth. They again represent popular Lamaist gods. Such reliefs are made as temporary decorations for certain feast days.

Finally, under the heading of sculpture one must include also those fantastic dancers' masks used in the monasteries during the religious dances (see plate 24). They are made of papier-maché, wood or metal. They are generally painted, gilded or lacquered. They represent certain types of gods and figures, among them, in the first place, the god of death Yama.

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The Tibetans and Nepalese are very skilful craftsmen, especially in producing metal articles. The metal-casters serve the monasteries and the civil population. Most of the cast and chased objects produced in Tibet are used for religious purposes, such as monks' sceptres, thunderbolts, ritual three-edged poignards with a steel blade and bronze handles, on which the three heads of Hayagriva are shown, bells with bas-relief ornaments, candlesticks and altar decorations representing symbols of happiness. Further there are symbolic badges of the upper church hierarchy, tridents, knives, elephant goads, hammers, axes and chopping-knives.

A large number of metal objects are made in connection with the religious worship: goblets made of human skulls set in metal, tea pots, amulet-shrines, trumpets, prayer wheels, roof ornaments, food dishes, various containers and cases for rosaries.

The most common decorative elements found on these objects are lotus flowers, heads of monsters (Kala-heads) with their paws in front of their muzzles, the serpent gods, heads of monsters (Makara) with elephant trunks, all of them ancient Indian motifs. Further the prayer *Om mani padme hum* ("Oh, thou jewel on the lotus (Buddha), Amen") in decorative writing, various spells, mystical ornaments (Namc'uvangdan) composed in letter writing, symbols of happiness, or of protective gods. Further, arabesques, vineshoots, etc., i. e., motifs found all over the world, and finally Chinese dragons. Frequently surface decorations are composed of popular semi-precious stones such as turquoise (green or blue), lapis lazuli, red corals, and in more recent periods coloured glass.

The metal objects that are most attractive for Europeans are tea pots and jugs for holy water of various beautiful "baroque" shapes and types. They reveal best of all that mysterious ancient, truly Tibetan impetuosity which is the most characteristic and most basic contribution of native

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origin to the mixture we term Lamaist art. Those pot-bellied vessels with their spouts in the shape of Makara, dragon-handles and medallions with monstrous Kala-heads are sometimes very fierce, but beautiful in their ferocity. Sometimes they are not very artistic, worked less precisely than the other objects, but they have what we might call a touch of folk art, and thus a certain naïveté in technique and iconographical treatment, which makes them all the more attractive. Such real folk artists can never make true monsters and infuse them with real terror. Instead of a tiger the result is only an angry cat, instead of a terrible god one beholds a carnival mask rousing amusement rather than fear.

These pots are often made completely of metal, in which case they have a smooth curving body of copper with brass medallions soldered or riveted on; sometimes these medallions are made of ornamented bronze or silver, or even of wood. The medallions or ornamental strips and rosettes are often perforated so that the resulting combination of two different kinds of metal makes a very colourful impression.

When these pots are made of one material only, their surface is crowded with plastic metal decorations. The colours are added in the shape of semi-precious stones or coloured glass. The handleless vases of dark green bronze or silver with turquoise rosettes (see plate 89) are used as containers for holy water, which is scattered by means of a peacock tail-feather set in a metal handle.

The most common articles of craft production in Tibet are undoubtedly the prayer-wheels. These typical Lamaist contraptions for praying accompany every Tibetan — be he monk, peasant, shepherd — everywhere, at home and on journeys. The hand wheels are metal drums made of copper, brass or silver, sometimes gilded or made of bone with a wire axle and a wooden or bone handle. Inside they contain rolled strips of paper with written or printed prayers. Even the simplest of wheels have the prayer *Om mani padme hum* engraved on the surface. Some are real masterpieces of beaten and engraved metal (see plate 103). Some are inlaid with semi-precious stones. Some private houses and each cell in a monastery are furnished with a standing prayer-wheel kept in a metal container. Some of them resemble Chinese pavilions, or the drum of the prayer-wheel is supported by three chased dragons (see plate 98). There are even prayer-wheels driven by water or by wind.

At the entrance to temples there are usually whole batteries of large prayer-wheels and none of the passers-by omits to give them a turn and thus send several hundreds of prayers into the ether.

A Tibetan without his prayer-wheel is as inconceivable as one without a protective amulet or talisman against dangers and illnesses. In his imagination he pictures the world around him as peopled with evil demons wishing to do him harm. He goes through life with this fear in his mind. To counteract the fear he wears some magic spell round his neck in a leather or canvas container. The rich have metal amulet shrines (Gau) made of copper, brass or silver with beaten, engraved or chased decorations inlaid with turquoise (see plate 22) or silver, sometimes in gilded filigree work. These shrines, which are worn around the neck or on sashes around the chest, contain prayers, coloured pictures or tiny figures of the saints or the Tsa-tsa reliefs. The covers

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of these containers all have the same obligatory decorations: the syllables Om, Kala-head and entwined decorations. In the middle there is usually an opening through which one can see the picture or statuette inside. These shrines are closed with strong hinges which form part of the ornamentation (see plate 106). Brief mention should be made here of jewels. Turquoise and corals play a great part in such decorations. The intricate turquoise jewels of the rich Tibetan women are a visible indication of the wealth of their owners (see plates 22 and 23), and the Tibetan men wear a turquoise ear-ring (see plates 20, 104 and 107).

Some beaten or chased containers and boxes for jewels and rosaries are magnificent examples of the skill of the Tibetan metal-beaters who are employed by the highest classes of the feudal and church hierarchy. Even wooden sarcophagus-like boxes covered sometimes most artistically but often clumsily with beaten metal decorations deserve attention for their colour schemes and the naive folk art character of their metal ornaments. The high standard of art of Tibetan metal-beaters and jewellers is best seen on thrones and in the jewels of monumental sculptures.

The work of the metal-beaters finds application equally in temple architecture. Apart from the reliefs, which have already been mentioned, used for the purpose of driving away demons, there are superstructures on the roofs. A significant place is occupied by the Wheel of the Law which stands between two resting gazelles above the temple gates where it was placed in memory of Buddha's first sermon delivered in the Gazelle Grove near Benares in India.

On the gables or flat expanses of the roofs stand special hollow metal shrines containing prayer strips (Ganjir). They resemble very intricate baroque spires with two circular protuberances. Further there are the Rgyal-mtsans, cone-shaped, cylindrical or sometimes multi-edged constructions which represent the Buddhist stylized victory signs, which can be found by the side of Ganjirs on Chinese roofs. They are usually placed at the corners of the flat Tibetan roofs. They hold prayer scrolls. Another kind of protective roof decoration is the trident with a metal skull (see plate 9). The metal or gilded head of Makara, which forms the corner of the roof, closely resembles the monstrous gargoyles on our Gothic churches.

The main craftsmen working metal are centred around Sleh, Lhasa and Bde-gde (Derge).

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Engraving, too, has a long tradition in Tibet and, as is shown by an ancient engraved religious bowl now in the Náprstek Museum in Prague (see plates 108 and 109), was always on a very high level. This bowl is one of the oldest and certainly the most precious example of Tibetan art in Czechoslovak collections. The punch was held by the firm hand of an experienced engraver who with a regular line created the picture of the Tantric form of Manjusri sitting on a tiger; the bottom side shows a writhing dragon. This bowl gives a proof of the early penetration of Chinese influences on Tibetan art. It contains Chinese elements (dragon, tiger, lion's paws), but as a work of art it is purely Tibetan.

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A somewhat unusual and yet characteristically Tibetan craft was the production of religious objects made from human bones. They were believed to be invested with strong magic powers. Apart from those in which the artistic element does not play any role, such as thigh bone trumpets or small drums made from skulls, there are also skull goblets, where the actual artistic work is done, in particular, on the metal setting. They are made of the top of the skull set in silver and inlaid with semi-precious stones. Some of them have a triangular foot ornamented with the heads of three demons. The richly beaten or chased lids decorated with the figures of the protective gods, with spells or with dragons are similarly inlaid with semi-precious stones. Sometimes the skull itself is carved in relief. The skull goblets are important vessels used during religious rites for calling out and enchanting the Terrible Ones. For this purpose the skull goblets are filled with animal blood or brandy.

There are other objects for which the carvers employed human bones in the same manner as wood. They are certain types of complicated jewels composed of large numbers of bone plates with carved figures of the Terrible Gods joined together by tapes. These are similarly used during Tantric rites.

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In summing up briefly what has been said about the characteristic features of Tibetan art, let us stress the general principles only. Mention was made of its origins and the influences that were brought to bear during its growth. All these influences can be identified today, as they never merged but continue to exist side by side. We laid stress on the Indian basis. Tibetan art did not grow out of Indian art merely superficially, or by taking over large sections of its iconography. It has to it a mother-daughter relation; the one gave life to the other, they have common features, yet are independent personalities. The Chinese influences were only peripheral, without affecting the basis itself. The Chinese absorbed the Indian influence into their native culture, whereas in Tibet the Indian roots remained much more obvious and therefore in many ways Tibetan works of art differ comparatively little from their Indian patterns. What, then, is the characteristic feature, the basic element which makes such a work of art typically Tibetan? It is, in the first place, that principle of placing borrowed features side by side even in composition. Further, the typical colour scheme, the immense dynamic vitality, demonic appearance, ferocity, savageness and rapacity. The unconditional service and submission to the religious cult, the piety, mysticism, and magic. And the great contrasts, in which two contradictions are clasped together and forced to live side by side in constant tension.

Those are the factors that make Tibetan art simple and sophisticated, quiet in its restlessness and restless in its quiet, flowering and scented with the groves and pastures, but also putrid with death and decay, beautiful and ugly, repulsive as well as attractive, and therefore rejected as often as it has been admired.

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LIST OF PLATES

1. Ch'ortens in Lhasa. The left one is used as the city gate.
2. Ch'orten in front of the Kan-dz monastery, surrounded by a wooden construction like a temple and covered in strips of cloth inscribed with prayers.
3. The Sun-dun mountain temple in the Po-mi district below the summit of Mount La-na-gen, with a shingle roof held down by stones. Shingle was the original roof covering of Tibetan temples.
4. Ta-kun temple and "cemetery" with ch'ortens surrounded by walls with long lines of prayer-wheels.
5. Ch'orten with protective roof in the hamlet Je-ti.
6. Canvas tents with painted symbols of stylized flowers and butterflies. Similar tents are used by nomad monasteries.
7. Yeoman's homestead built like a fortress on the road from Kan-di-nu (Ta-tien-lu) to Batang.
8. Da-din-s monastery. The main mass of buildings is formed by the dwellings of the Lamas, with flat roofs, crowded around the temple building.
9. Roof of Kan-dz monastery on the left bank of the Yar-lung river. On the roof, for protection against demons, there are tridents (Sans. Trisula) with yak tails and Ganjirs containing prayer strips.
10. Many of the temple roofs have symbols of Buddha's first sermon in the Gazelle Grove near Benares in the form of lying gazelles with the Wheel of Learning. (Roof of state cathedral in Lhasa.)
11. Corner of the roof of the Potala Palace in Lhasa, showing the gilded roof of the cathedral and a pavilion protecting the top of one of the ch'ortens with the mummies of the Dalai Lamas, and galleries with fresco paintings.
12. Lhasa. The Potala Palace at dusk, seen across the roofs of the Ta-c-ta-pi temple.
13. The Chak-po-ri Castle near Lhasa, the seat of the Lamaist school of medicine. In the foreground, on the left, a place for offering sacrifices, in the centre houses of the Lama-doctors.
14. The Potala Palace; details of the façade of the balcony with wrought iron reliefs for protection, and the roof decorations.

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15. View from the Potala Palace of the outer bailey with the houses of the servants and the ramparts. The regular ground plan is a sign that it was built according to a plan.
16. Lhasa. The Dalai Lama's Potala Palace. The building of this colossal palace was begun in 1643 under the rule of the Fifth Dalai Lama Ngag dbang blo-lzang r Gya-mts'o in the place of Srong-tsan-gam-po's castle. At the time of the Dalai Lama's death in 1682 it had not been completed. The palace was built by the Dalai Lama's aide-de-camp De-si-san-tje-da-tso. The palace stands on the Red Hill (Mar-po-ri.)
17. Carved capitals of columns of Indian type in the original oldest part of the Ribok'ang Cathedral dating back to the seventh century.
18. Corner in the courtyard of the Ribok'ang Cathedral, with rich carvings and painted decorations. Monks shaping the sacred Gtorma pastries for sacrifices. The Ribok'ang is the oldest Cathedral in Tibet dating back to the initial period of Buddhism in Tibet. It was founded by King Srong-tsan-gam-po himself in the first half of the seventh century. It is considered the most sacred place in the country and was dedicated in the presence of the king and his wives, to whom merits are ascribed for having raised Tibet to a higher cultural level.
19. Lamas in Cham-do awaiting the arrival of the Dalai Lama, holding incense burners and butter decorations. They wear unusual caps and ancient cloaks resembling those on old statues in the Ribok'ang. These garments are used only for outstanding events.
20. One of the Dalai Lama's music-makers with the "cha-nem", an instrument with six strings, with a wooden drum covered in skin.
21. Young Tibetan girls dancing a "Sleeve Dance" at a summer festivity in Lhasa. The colour-scheme of the hand-woven aprons is most striking.
22.—23. Upper-class Tibetan ladies in festive dress with jewels of turquoise, sea-corals and pearls. Around their neck they wear amulet shrines (Gau), inlaid with turquoise. The colour scheme of the costumes (used also as wedding dress) is typically Tibetan.
24. Photo taken during the religious dance. The dancers wear silken garments and papier-maché masks of the gods, inlaid with turquoise and other semi-precious stones.
25. Lamas playing the accompaniment to a religious dance on long wrought iron tubas.
26. Detail of the building construction of the roof of the Ribok'ang Cathedral in Lhasa.
27. Ribok'ang, the coloured ventilation opening of the cathedral in the oldest part (seen from outside).
28. Detail of the coloured architectural ornaments above the new residence of the Dalai Lama, the Kam-sun-siln-de (Welfare and Abundance) in the Norbulingka. Built in 1950.
29. Detail of the richly carved and polychrome ornaments in the reception hall of the Dalai Lama in the Potala Palace.
30. Detail of the frescoes in the Dalai Lama's new house Kamsun-siln-de in the Norbulingka. Though completed in 1955 (the photographs were taken immediately after completion while the painters were still present), from the point of view of style the decorations are indistinguishable from eighteenth century paintings. The detail probably depicts a scene from the

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legend about the life of the founder of Lamaism, Padmasambhava. The saint here is not given in his usual likeness, but as a young man dressed in jewels, with a lotus flower and a hammer in his hand, accepting the devotion of his pupil Princess Mandarava. His right leg rests on a lotus leaf, a reference to his name ("Born of the Lotus").

31.—36. Details of the frescoes in the cloisters in the purple part of the Potala Palace, giving in pictorial form the history of the building of the Potala Palace. End of the seventeenth or beginning of the eighteenth century:

31. The founder of the Potala, the fifth Dalai Lama Ngag dbang blo-lzang rGya-mts'o (1617—1682) in life size. In later pantheons he was canonized sitting with a lotus in his right hand and a book in his lap. That this is a portrayal of the fifth Dalai Lama can be proved not only by reference to local traditions but also by the figure of the Mongolian conqueror Gushri Khan who appears on the fresco next to him on the right. Gushri Khan deprived the feudal rulers of their secular power which he entrusted to this ecclesiastical dignitary. With this passing of the secular power into the hands of the church their sovereign political rule in Tibet began.

32. The summit of Mount Mar-po-ri before the Potala palace was built, with the original church and fortifications which might date back to the castle built by King Srong-tsan-gam-po.

33.—34. The construction work on the Potala Palace. The stone bearers and groups of monks.

35. Tents during a gathering of monks in "Tent Street" in Lhasa on the bank of the river Skyid-tshu. On the river, boats made of yak hide were used for the transport of stones to the building site. Note their consistent depiction as small rocks according to the Chinese manner. The trees are stylized in the manner of Persian-Indian miniatures.

36. Picture of the Ribok'ang Cathedral in Lhasa.

37. Detail of the fresco ornamentation on the outside wall of the Ribok'ang Cathedral with repetitive linear drawings of Dhyani-Buddha Amitayus (Tib.: Ts'e-dpag-med), the giver of long life.

38. Detail of the fresco in the Potala Palace with the Guardian of the West Virupaksha (Tib.: Mig-mi-bzang) holding a Ch'orten in his hand.

39. Detail of the fresco in the Potala Palace, showing the Guardian of the East Dhritarashtra (Tib.: Yul-khor-bsrung) playing on a lute.

40. A church banner. In the centre Dhyani-Buddha Amitayus (Tib.: Ts'e-dpag-med), the giver of long life, holding a vessel with the draught of immortality out of which the tree of life is growing. On top Buddhas, below in the centre the guardian goddess of Lhasa Sridevi (Tib.: Lha-mo) riding on a mule through a sea of blood. The mule's saddle is made of the skin of the goddess's son, an enemy of Buddhism. To her left is the White Tara (Sitatara) (Tib.: sGrol-ma dkarmo), on her left the eight-armed and three-headed Ushnishavijaya (Tib.: Tsung-tor-rnam-par-rgyal-ma). Colours on canvas, size: 120 × 84 cm, 19th—20th cent. Owners: V. Sís, J. Vaniš, Prague.

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41. Church banner. In the centre the patron of Tibet, Bodhisattva Avalokitesvara (Tib.: Spyan-ras-gzigs). Above him his spiritual father Buddha Amitabha (see legend on page 5). On his right side Atisa (Tib.: Yo-bo-rje dPal-ldan A-ti-sha), an Indian apostle, the founder of the Kadam-pa sect, who restored Buddhism in Tibet after persecutions in the tenth century (+ 1055); on his left Padmasambhava, the founder of Lamaism. Below them again Amitayus and the Bodhisattva Manjusri, in the fourth row the Taras: Ushnishavijaya and Sitatapatra (Tib.: gDugs-dkar-ean-ma): below them the Taras: Paramita (Ser-p'yin-ma) and the Yellow Tara, in the last but one row the Taras: the White Seven-Eyed (Sitatara, sGrol-ma dkar-po) and the Green Tara Syamatara (Tib.: sGrol-ljang). Under them the god of wealth Kuvera (Tib.: rNam-sras), on the other side Khadiravanatara (Tib.: Seng-ldeng-nags-sgrol-ma). Below on the left Vajrapani (Tib.: Phyag-na rdi-rje), the god of thunder, one of the forms of Mahakala (Tib.: mGon-po) and the patron of horses Hayagriva (Tib.: rTa-mgrin). Colours on canvas; size: 100 × 68 cm, 18th cent. Náprstek Museum in Prague, 14274, collection of Count Kuno Desfours-Walderode.

42. Church banner. Gautama Buddha with his disciples Sariputra and Maudgalyayana. Top row from the left: Bodhisattva Avalokitesvara Caturbhuja (Tib.: rGyal-ba rGyamts'o), the patron of Wisdom and Knowledge Bodhisattva Manjusri (Tib.: Jam-dpal) and Bodhisattva Vajrapani (Tib.: Phyag-na rdi-rje). Below tutelary gods. Colours on canvas, size 54 × 36 cm, 18th cent. National Gallery in Prague.

43. Church banner. In the centre Dakini Naro-mkha-spyod-ma, drinking the blood of demons out of a chalice of human skull, with his suite. On the top saints of the sect of Yellow Caps, below in the centre the skeletons Citipati (Tib.: Dur-k'rod-bdag-po), the lords of burial grounds and the protectors against thieves. On the left Mahakala Ye-ses mgon-po, the guardian of wisdom: on the right, Mahakala Brahmanarupa (Tib.: mGon-po bram-zei gzugs-pa), trumpeting on a tuba made of human thigh bone. Colours on canvas, size: 63 × 44 cm, 18th cent. National Gallery in Prague.

44. Church banner. Mandala of Bodhisattva Avalokitesvara (Tib.: sPyan-ras-gzigs). The Mandal (Tib.: dkyil-khir) is a geometrical form of a picture showing certain cosmic relations as imagined by the individual sects. In the centre of the Ch'orten, seen here in groundplan, there stands the chief god, the patron saint of Tibet, surrounded by four Dhyani-Buddhas (Vairocana, Amoghasiddha, Akshobhya, Ratnasambhava) each on a coloured field which marks the cardinal points and the four elements: red — light, green — water, blue — air, yellow — earth. The other squares and circles represent the ramparts and gates of the world. On top church dignitaries are sitting, of which the one in the centre represents Aryamatidhvaja (Tib.: Phags-pa bLo-gros rgyal-mts'o), the founder of the Buddhism of the Mongols and the inventor of the ancient Mongolian writing (13th cent.). On his right there is the 6th Panchen Lama (Tashi Lama) bLobzang bsTan-pai Nyi-ma. Under them the "Eight Glorious Emblems". Below the circle the "Seven Gems" (The Jewel, the Wheel of the Law, the Queen, Elephant, Horse, Minister, General). Below as tutelary gods: The Green Tara,

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Vajrapani, KrodhaCala, Hayagriva, The White Seven-Eyed Tara. Colours on canvas. Size: 136×72 cm. 18th cent. Náprstek Museum in Prague, collection of Count Kuno Desfours-Walderode.

45. Church banner embroidered on silk. The tutelary goddess of Lhasa (Sridevi Lhamo) travelling on a mule accompanied by Simhavaktra (Tib.: Seng-ge gdong-n-ma) with a lion head. Above them Gautama Buddha with his disciples Sariputra and Maudgalyayana. The Buddha is depicted here in an unusual way as a Bodhisattva with long ribbons hanging from a five-pointed crown. That the figure does represent the Buddha is clear from the two figures of his disciples. Size: 66×31 cm, set in bands of Chinese embroidery. 19th cent. Náprstek Museum in Prague, collection of Dr. J. Lusk. Lamaist embroideries are comparatively very rare and more of them are found in China than in Tibet. The embroidery depicted here, compared with a Chinese, is characteristically Tibetan in its rough execution and subject-matter, and from its iconographical mistakes it must be assumed to be the work of a layman.

46. Church banner. Dam-can rDo-rje-legs travelling on a goat. Local god of Tibetan origin taken over into Lamaism from the legend of the defeated Padmasambhava (depicted in a seated posture at the top) and taken over into the pantheon as a tutelary god. This constitutes a proof of the compromise between Buddhism and the original native religion. Gold drawing on a black background on canvas, size: 47.5×37 cm, 18th cent. Náprstek Museum in Prague, collection of Joe Hloucha.

47. "The Wheel of Reincarnation" or "The Wheel of Life". Detail from the fresco at Kan-dz. The demonic servants of the god of death hold with their hands and teeth the Wheel of Life, which is the symbolic portrayal of the world intended as an explanation for laymen. It contains in outline the world outlook, dogma and metaphysics of Buddhism. The very principle of the illustration reveals that the world is in the power of death and suffering. The Wheel is divided into three parts: the axle, spokes and rim. The axle contains three animals (a pig, serpent and a cock), symbolizing the three elements (earth, air and water), and at the same time the three greatest vices which rule the world and keep it in continuous revolution: stupidity, lust and anger. The spokes of the wheel divide the world into gods, titans, humans, animals, ghosts and hell. These divisions correspond to certain human characteristics which are prevalent in the world: pride, evil, passion, stupidity. The rim symbolically depicts human life as an eternal cycle of birth, childhood, maturity, old age, death and rebirth with allegories of human characters.

48. Place for sacrifices in the open on Cak-po-ri, facing the direction of the Potala Palace, decorated with woodcuts and prayers and carved reliefs of the gods and the sacrificial "tsa-tsas".

49. Reliefs of Buddha carved into the rocks at the place of sacrifice on Cak-po-ri. In the centre Gautama Buddha with his two disciples.

50. Stone slab with reliefs of two Buddhas sacrificed on the heaps of "mani" stones.

51. Stones engraved with the prayer "Om mani padme hum" at a sacrificial place at Kan-dz.

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52.—53. Clay Tsa-tsa reliefs with gods brought from Mongolia by H. Leder. Silesian Museum at Opava.

52. Five forms of the goddess Tara, size: 7.7 cm, 15th cent. (?).

53. The god of war Beg-ts'e (Tib.: lCam-sring); part of the clay colouring is still visible. Size: 5.8 cm, 16th—17th cent. (?).

54.—66. Sculptures made from clay or clay mixtures and covered with polychrome or gilt and dressed in silk garments. These can be found in the underground cells in the Ribok'ang Cathedral in Lhasa. In these most secret and most holy places in Tibet and, in fact, in the whole of Northern Buddhism no foreigner set foot until the year 1953. The dignified figures of the founder of Buddhism in Tibet, his wives and counsellor have been sitting here for centuries in complete darkness. These are the first photographs of these figures, taken under extreme difficulties, not merely technical but chiefly arising from matters of principle, as the mere presence of foreigners was considered a desecration of these holy places.

It is extremely difficult to arrive at any conclusion as to their date of origin. The only certain clue is the sculpture of reformer Tsong-kha-pa (Pl. 58) which can have been made at the earliest after his death (1418). The whole conception of the faces and the absence of attributes and gestures that later became obligatory for sculptures of the king and his wives would indicate their great age. The oldest statues of the king and his wives make a very profound impression of dignified tranquillity. In spite of a unified style their faces show features of individuality, though of course they are not real portraits. The expression on Tsong-kha-pa's face is distorted to a grimace.

54. Thon-mi Sambhota, minister of King Srong-tsan-gam-po who brought the first sacred Buddhist books to Tibet and invented a writing for the Tibetans.

55. King Srong-tsan-gam-po (+650).

56. The Nepalese princess Bhrikuti, the second wife of the King, deified as the Green Tara.

57. The Chinese princess Wen-Ch'eng, niece of the Emperor T'ai Tsung of the T'ang Dynasty, wife of King Srong-tsan-gam-po, deified as the White Tara.

58. Tsong-kha-pa, reformer of Lamaism and founder of the sect of Yellow Caps (lived about 1356—1418).

59. Tsong-kha-pa and Tara, after 1418.

60. Srong-tsan-gam-po and his two wives.

61. The entrance to the underground cells is closed with silver chains and guarded by a statue of a guard of Tartar appearance. On the doors there are silk hangings, embroidered ribbons and a brocade Buddhist "victory banner".

62. The Bodhisattva Maitreya (Tib.: Byams-pa) in the cell behind the chain-hangings shown in the preceding picture. Life size. Sitting on a gilded throne. This is the only god sitting in the European manner with his legs hanging down so as to be prepared to rise and get down from the throne as the future Buddha-Redeemer in the world.

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63. Dhyani-Buddha Amitabha (Tib.: Od-dpag-med) in the lower corridor of the Ribok'ang Cathedral, with metal and gilded jewels. Height of the face about 60 cm.
64. Motif from the underground cells. The Defenders of the Faith (Dharmapala and Tara). These statues — larger than life-size — stand at the entrance to the main cell with the statue of Bodhisattva Avalokitesvara. (See Pl. 65.)
65. Detail of the pyramid of the eleven heads of Bodhisattva Avalokitesvara, larger than life-size with jewels of metal, turquoise, corals, agates and rubies.
66. Bodhisattva Maitreya (Detail) richly inlaid with jewels, sitting on a silver and gilded throne with dragons and the bird Garuda.
67. Yidam Vajradhara (Tib.: rDo-rje ch'ang) holding a bell and a Dor-je. Gilded bronze, inlaid with turquoise. Size: 11.6 cm, 17th cent. Náprstek Museum in Prague, collection of Count Kuno Desfours-Walderode.
68. Bodhisattva Avalokitesvara (Tib.: Spyan-ras-gzigs) sitting in the posture of "royal relaxation". A comparatively rare form of Avalokitesvara, who mainly appears in the form with eleven heads. He is worshipped as the Great Compassionate One and the patron of Tibet. Gilded bronze, size: 11.8 cm, 18th cent. Náprstek Museum in Prague, collection of Count Kuno Desfours-Walderode.
69. Tsong-kha-pa, reformer of Lamaism, founder of the Yellow Caps sect. Gilded bronze, size: 14.6 cm, 17th—18th cent. Náprstek Museum in Prague.
70. Yidam Sang-dui with his Sakti in the yab-yum ("father-mother") posture. The concept "Sakti" refers to the female component of male deities: only their union can bring unity. This union, which is to depict the polarity of life and the unity of matter and ideas, is presented in Lamaist art as a bodily merging of two conjugal deities. Gilded bronze, size: 14.5 cm, 17th cent. Owner J. Winter, Prague.
71. Dhyani-Buddha Amitayus (Tib.: Ts'e-dpag-med), the giver of long life. Gilded bronze, size: 10.3 cm, 17th cent. Náprstek Museum, Prague.
72. Abbot of Mongolian Monastery. Gilded bronze, hair not gilded, originally hidden under a silk cap. Example of a sculpture with realistic facial features. The Lotus throne bears the inscription at the bottom: Kham-po (Abbot) Bsod-nams-Rinch'an la — —. Size: 14.6 cm, 18th cent. Náprstek Museum in Prague, collection of Count K. Desfours-Walderode.
73. Group of eight Buddhas on the widely branching boughs of a lotus plant. Example of a plastic Mandala. Gilded bronze, size: 34 cm, 18th cent. Náprstek Museum in Prague, collection of Count K. Desfours-Walderode.
74. Dharmapala Yamantaka or Vajrabhairava (Tib.: Gsin-rje-gsed) with his Sakti. Actually Bodhisattva Manjusri who took on this terrible form to conquer the god of death Yama when there was a threat of depopulation in Tibet. The most complicated and most terrible god of the Lamaist pantheon. Gilded bronze, size: 18.2 cm, 18th cent. National Gallery in Prague.
75. Bodhisattva Vajratiksna with sword and book. Gilded bronze inlaid with turquoise and lapis lazuli, the sword made of iron. Size: 16.1 cm, 17th—18th cent. Náprstek Museum in Prague.

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76. Bodhisattva Maitreya (Tib.: Byams-pa) in the small middle courtyard of the Ribok'ang Cathedral in Lhasa. Gilded bronze, size: about 6—8 m.
77. Ushnishavijaya (Tib.: gTsug-tor-rnam-par-rgyal-ma). Gilded beaten bronze-plate, heads and arms cast metal. The jewels are inlaid with turquoise and corals. There are no attributes: in the right hand there should be a statue of Buddha Amitabha, an arrow, a double Dor-je, in the left hand a bow, a lasso and a vessel containing the draught of immortality. Size: 45 cm, 18th cent. Náprstek Museum in Prague, collection of Joe Hloucha.
78. Dharmapala Black or Blue Mahakala (Tib.: mGon-po p'yag-drug-pa). He is considered the main defender of Lamaism. Standing on the Brahman elephant god Ganesa. His attributes are wrongly placed on the statue. Gilded bronze, size: 43.5 cm, 18th cent. or a little older. Náprstek Museum in Prague, collection of Count K. Desfours-Walderode.
79. Dakini (Tib.: Mk'a-grom-ma), dancing on a defeated demon, holding a cutting knife in his right hand, and in the left a skull goblet containing the blood of defeated demons. On his left shoulder a long stick was originally affixed. Gilded and polychrome bronze. Size: 24 cm, 18th cent. Náprstek Museum in Prague, collection of Count K. Desfours-Walderode.
80. Two Buddhas (Prabhutaratna and Sakyamuni?) in conversation. Very ancient gilded bronze. The wax model of the statue was worked with a rough chisel in strong and expressive cuts, the cast was not polished. The Lotus throne has only engraved leaves: the two Buddhas have archaic facial expressions. All this leads to the conclusion that the old patina is an indication of the very great age of the statue, which was obviously done in a style influenced by China, perhaps during the period of the T'ang dynasty (618—907). Gilded bronze, size: 10.6 cm, Náprstek Museum in Prague, collection of Count K. Desfours-Walderode.
81. Dharmapala Bhairava (Tib.: Jigs-byed) with two attendants. The simplest form of Yamantaka. In this form almost identical with Yama. Gilded bronze, size: 9.8 cm, 18th cent. Náprstek Museum in Prague, collection of Count K. Desfours-Walderode.
82. Dharmapala Yama (Tib.: Chos-rgyal phyi-sgrub or gSin-rje) with his sister Yami. The god of death catching his victims with a lasso. Yami is his assistant in the underworld. Yama holds in his right hand a sceptre made of bone (dbyug-pa), in his left hand a lasso, Yami is holding a trident and a goblet made of human skull. Iconographically Yami ought to stand beside him and not be linked to him as his Sakti. In this position, which is represented on the statue, the Sakti of Yamantaka, who closely resembles Yama is found. But the attributes show it is Yama that is represented. Very delicately modelled and carefully chased dark-green bronze. Size: 14 cm, 18th cent. Náprstek Museum in Prague.
83. Bodhisattva Vajrapani (Tib.: Phyag-na rdo-rje) the god of thunder, holding a thunderbolt in his right hand (Vajra, dor-je). Bronze with remains of polychromy, size: 10.2 cm, 17th cent. Náprstek Museum in Prague, collection of Count K. Desfours-Walderode.
84. Tea porter in Lhasa with a tea-pot.
85. Tea-pot made of beaten copper and brass-plate. Size: 26 cm, 19th cent. Náprstek Museum in Prague, collection of Count K. Desfours-Walderode.

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86. Tea-pot made of silver and brass with a cast handle and spout. Dragon decorations in medallions. Height: 39.5 cm, 19th cent. Náprstek Museum in Prague, collection of Dr. J. Lusk.
87. Tea-pot made of beaten brass-plate with silver medallions. The ornaments include Kala-head. Size: 39.5 cm, 19th cent. Náprstek Museum in Prague, collection of Dr. J. Lusk.
88. Ritual vessel, wood, ornamented with metal ornaments (rosettes, Kala-heads, symbols, stylized dragons). Size: 42.5 cm, 18th cent. Náprstek Museum in Prague, collection of Dr. J. Lusk.
89. Two bronze vessels for holy water (Kalasa, Tib.: Bum-pa) on which the prayer *Om mani padme hum* is engraved, as well as rosettes with turquoise ornaments. The stopper originally held a bunch of peacock feathers. Size: 21.2 cm, 18th cent. Náprstek Museum in Prague, collection of Count K. Desfours-Walderode.
90. Small altar made of beaten copper-plate, partly gilded, with three bronze statues of gods. The ornaments on the top show the Kala-head surrounded by the symbols of happiness. Size: 21.5 cm, 19th cent. District Museum in Moravská Třebová.
91. Cupboard for books, rosaries or jewels. Wood decorated with copper and brass-plate with figures of the gods, Kala-heads and glass corals. Size: 34 cm, 19th—20th cent. Náprstek Museum in Prague, collection of Dr. J. Lusk.
92. Copper vessel with lid (incense burner?) perforated and decorated with plant shoots, symbols of happiness and dragons. Gilded details. Size: 19 cm, 19th—20th cent. District Museum at Moravská Třebová.
93. Tea-container made of bronze, decorated with plant-shoots, mystical ornaments and protective gods. Inlaid with turquoise. The lid is ornamented with the figure of a lion. Height (with separate stand): 72.5 cm, 19th cent. Náprstek Museum in Prague.
94. Two wooden liturgical vessels with brass decorations and plastic dragon heads. Size: 14.5 cm, 19th cent. Náprstek Museum in Prague, collection of Dr. J. Lusk.
95. Helmet made of copper-plate painted and gilded, ending up in half a Dor-je. All over the surface metal medallions are riveted on, representing figures of protective gods perfectly worked in brass and bronze-plate. The ear-protectors on either side resemble stylized ear lobes. Size: 35.5 cm, 18th cent. (?), Náprstek Museum in Prague.
96. Relief made of copper and brass-plate with the Bodhisattva Avalokitesvara (Tib.: Spyan-ras-gzigs). Surrounded by various gods, dragons, gazelles, rosettes and on top the Kala-head, at the corners the serpent kings. Inlaid with glass corals. Wooden core. Size: 70.5—60.5 cm, 19th—20th cent. Náprstek Museum in Prague, collection of Dr. J. Lusk.
97. The Dalai Lama's throne in the Norbulingka with gazelles and the Wheel of the Law. Carved, gilded mahogany.
98. Standing prayer-wheel made of dark bronze, with chased dragons. Size: 21 cm, 18th cent. Owner: J. Winter, Prague.
99. Goblets made of human skulls (Kapala, Tib.: T'od-k'rag), used during Tantric rites. The smaller one is set in silver with a silver lid and metal double Dor-je, magic spells and the head of a demon. On the skull there are turquoise and corals. Size: 18 cm. The goblet with

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the tall separate bronze-plate stand and the bronze lid with double Dor-je is ornamented with figures of gods and magic spells. Turquoise and corals on the lid and the skull. Size: 25 cm. Náprstek Museum in Prague.

100. Capital of large symbolic ritual dagger with three edges made of bronze-plate and inlaid with turquoise. Size with stand 167 cm, 18th cent. National Gallery in Prague.

101. Two vessels for holy water in the shape of bronze masks of the "Terrible Gods". The smaller one inlaid with turquoise, size: 15 cm, owner: J. Winter, Prague; the second 27 cm, Náprstek Museum in Prague, collection of Dr. J. Lusk.

102. Tibetan with prayer-wheel, cha-kor.

103. Prayer-wheel made of copper and brass-plate, perforated, with vine-shoots and gilded symbols of happiness. Size: 28.5 cm, 19th—20th cent. District Museum at Moravská Třebová.

104. Metal-beaters in southern Tibet making tea-pots and silver food dishes.

105. Dish in the shape of a lotus flower made from copper and brass-plate with the prayer, "The Glorious Emblems", the symbols of long life and of the gods. Size: 53 cm, 19th—20th cent. Náprstek Museum in Prague, collection of Dr. J. Lusk.

106. Amulet shrine, made of bronze and turquoise. Size: 8.8 cm, 18th—20th cent. Náprstek Museum in Prague.

107. Travelling artist in feudal garments with silver amulet shrine inlaid with turquoise, and turquoise ear-rings.

108.—109. Bronze cult dish with 4 legs in the shape of small lions. In the dish an engraved figure of Bodhisattva Manjusri (Tib.: Pad-mk'ar-chan), the protector of wisdom and knowledge, in Tantric form, sitting on a tiger, with a tall hairstyle, full of human bones and a diadem of skulls. In his right hand he holds a sword with which he cuts away ignorance, in the left hand a dish made of a human skull, on his chest he has jewels made of human bones. Around the edge of the dish there is a Tibetan inscription. On the bottom an engraved legendary animal. Diameter: 47.5, height 8.5 cm. Náprstek Museum in Prague, collection of Count K. Desfours-Walderode.

This dish resembles a dish illustrated by S. Hummel in his *Geschichte der Tibetischen Kunst*, p. 18, pl. 23—24: and *Lamaistische Studien* pp. 52—56. On that dish there is similarly an insciption which, according to S. Hummel, states that the picture of the gods was engraved according to frescoes on the outside wall of the Sa-skya Monastery, which were painted by the hierarch Sa-skya maha pandita Kun-dga-rgyal-mtsan himself, who lived in the years 1181—1252. This would safely lay down the earliest date after which the dish might have been made. Hummel places it into the period around 1300 (Yuan dynasty). Taking into account the original features of style (stylized clouds, the volutes on the lions' knuckles), one might agree to Hummel's dating before the beginning of the Ming dynasty. The inscription also lends a clue to fixing the place in which it was made, which undoubtedly must have been the very spot which served as the pattern for the drawing, i. e. the Sa-skya Monastery. Both dishes undoubtedly are the product of the same workshop. They prove the early penetration of

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Chinese influences into Tibetan art. (Apart from the features mentioned, possibly the legendary animals and undoubtedly the tiger are Chinese, though the actual manner of artistic decoration is clearly Tibetan). They prove how new forms of the gods gradually arose in the course of time as they appeared to the Lamas in their ecstasies. Sa-skya maha pandita invented this variant of Manjusri and considered himself his embodiment.

110. Detail of a roof figure (rGyal-mtsan) on the Ribok'ang Cathedral with ornamental strings of pearls and symbols of happiness.

111. Head of monster Makara, made of gilded metal, on the corner of the roof of the Potala Palace.

Supplement. A comparatively little known view of the Lhasa panorama.

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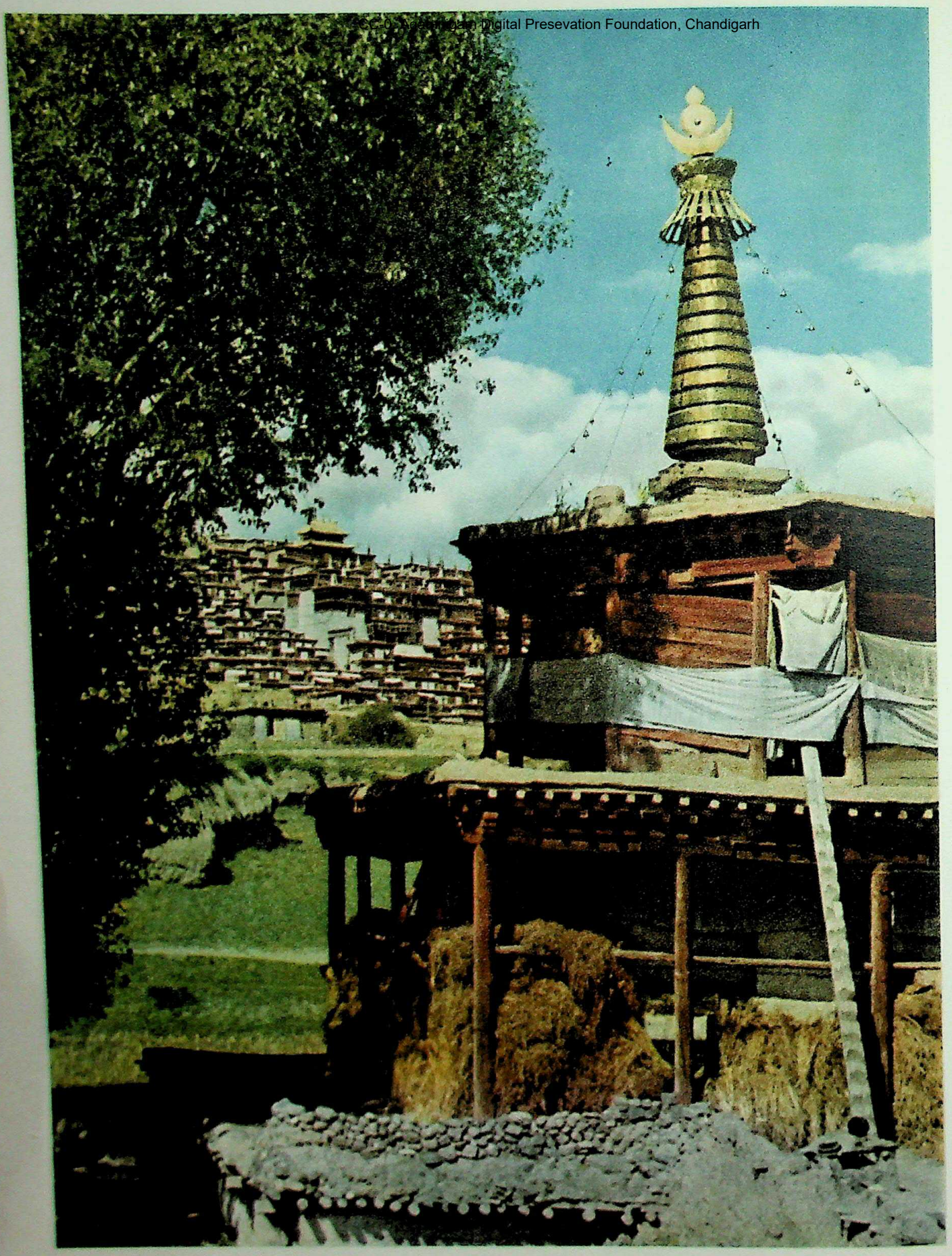

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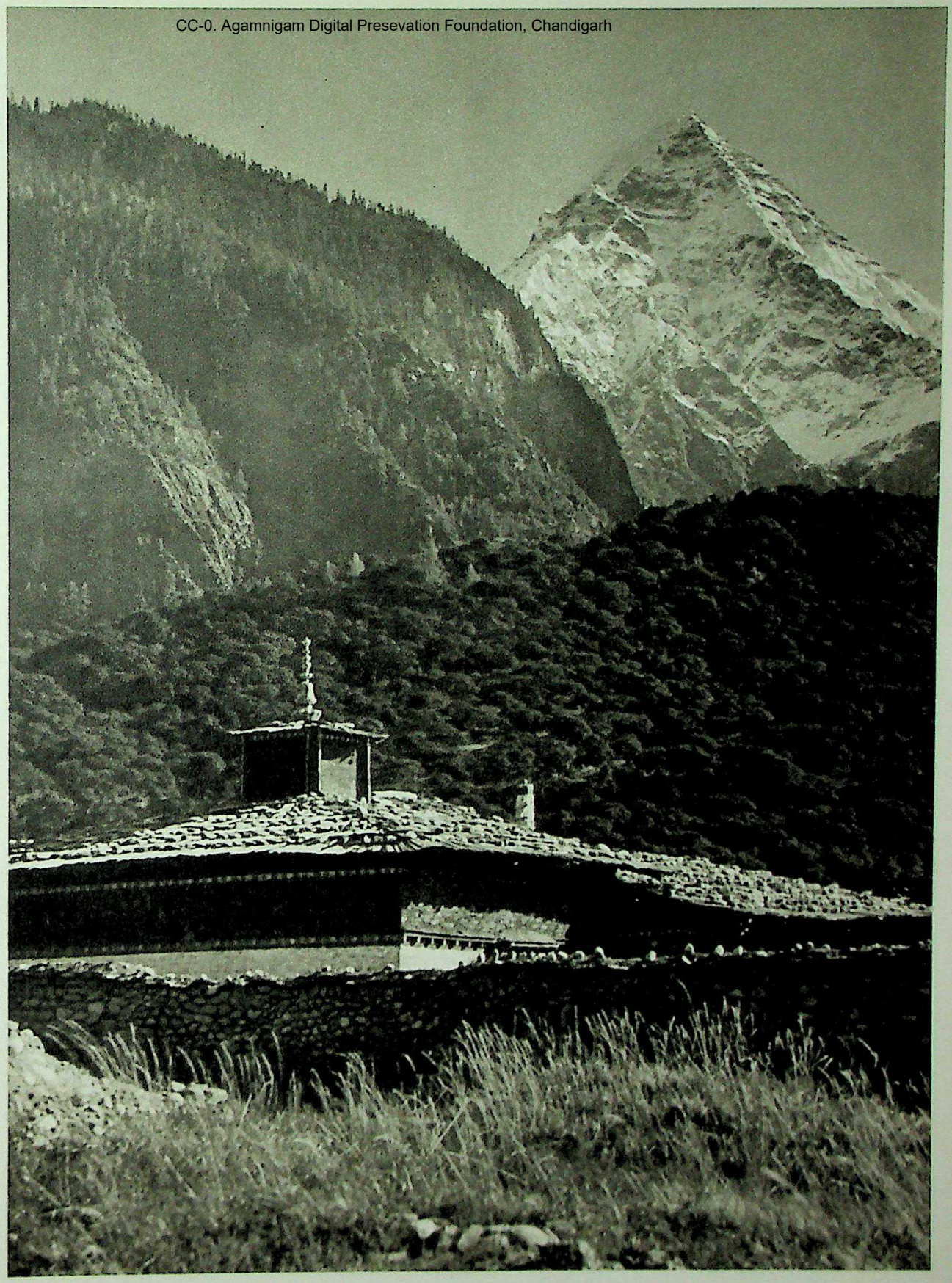

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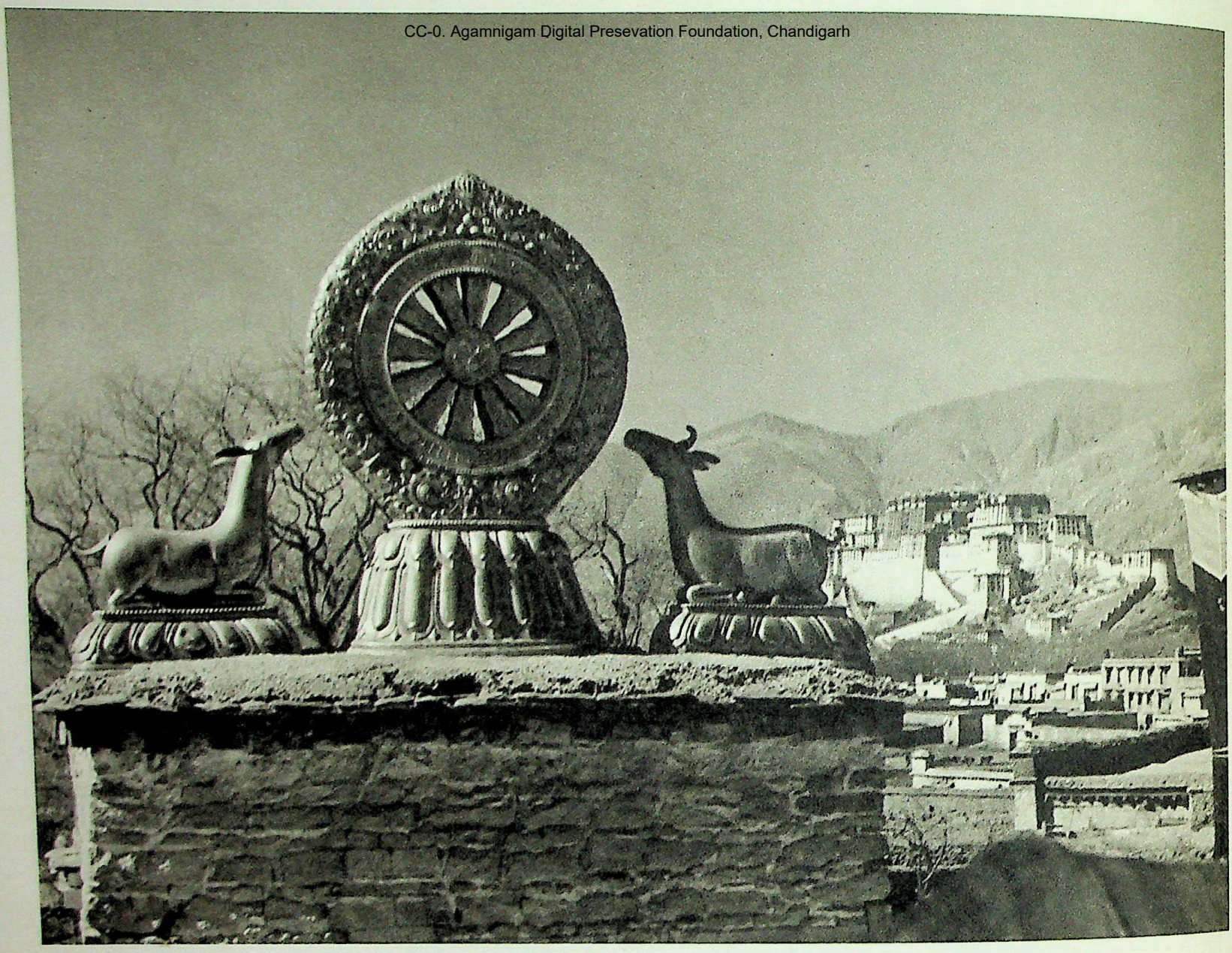

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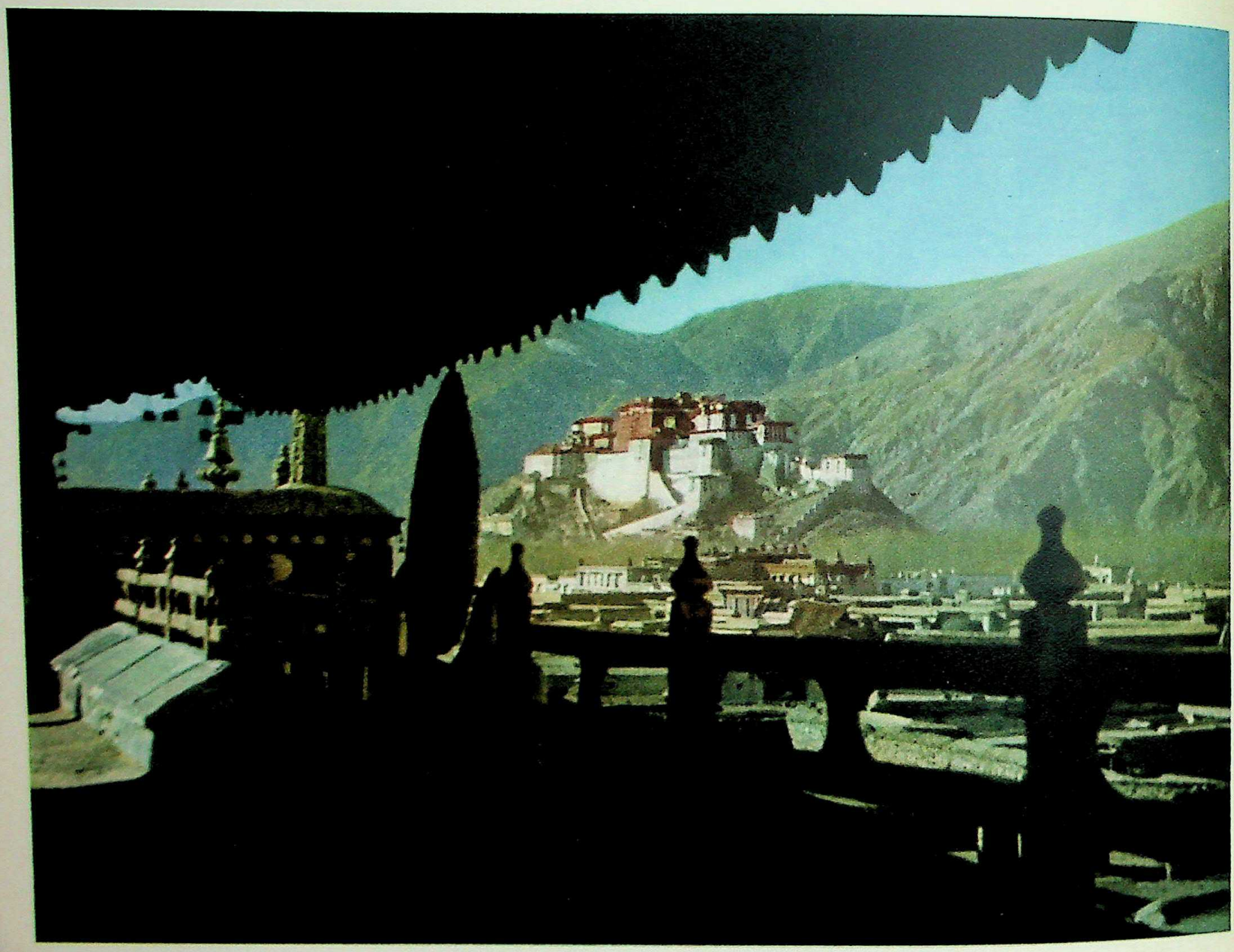

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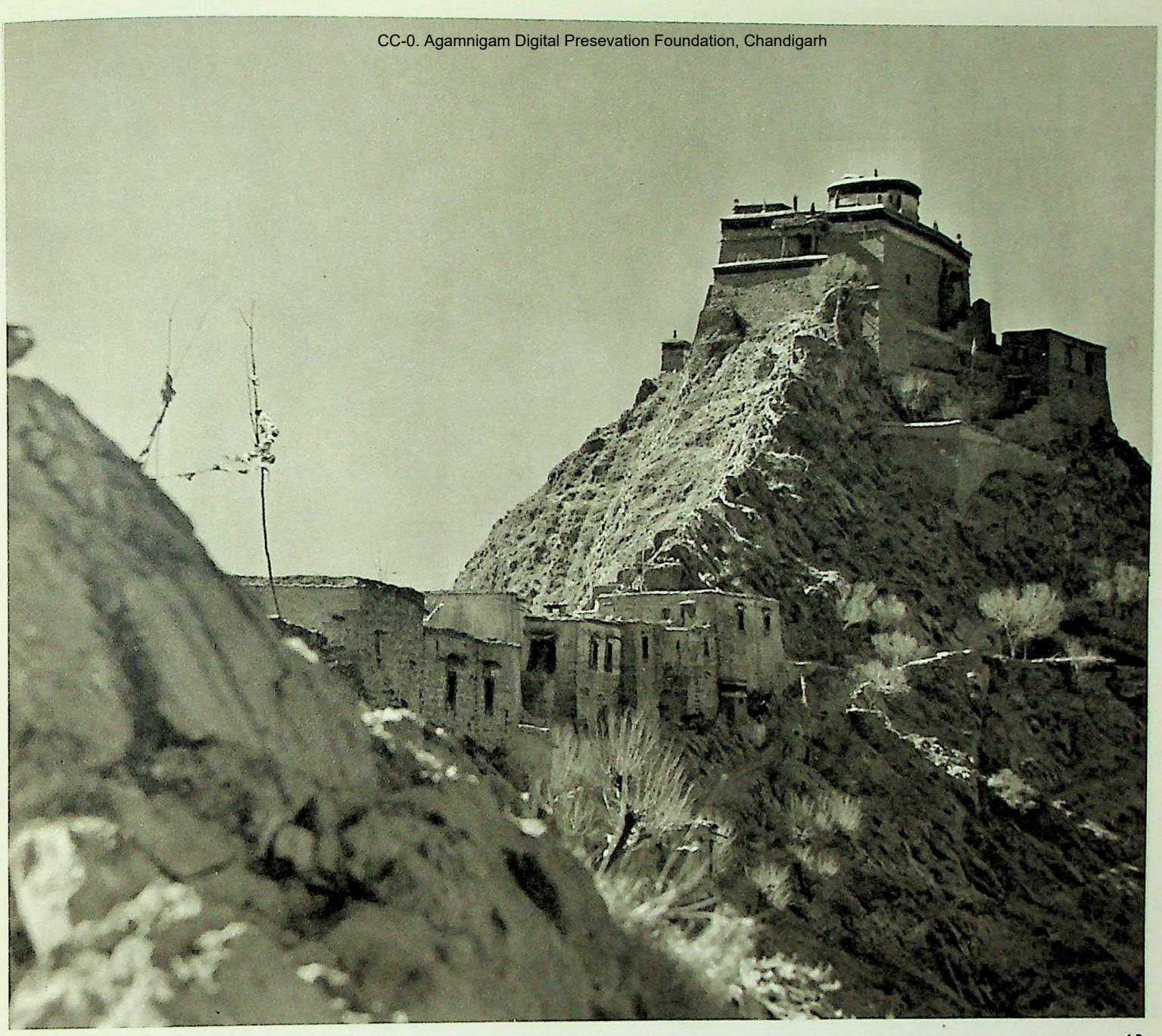

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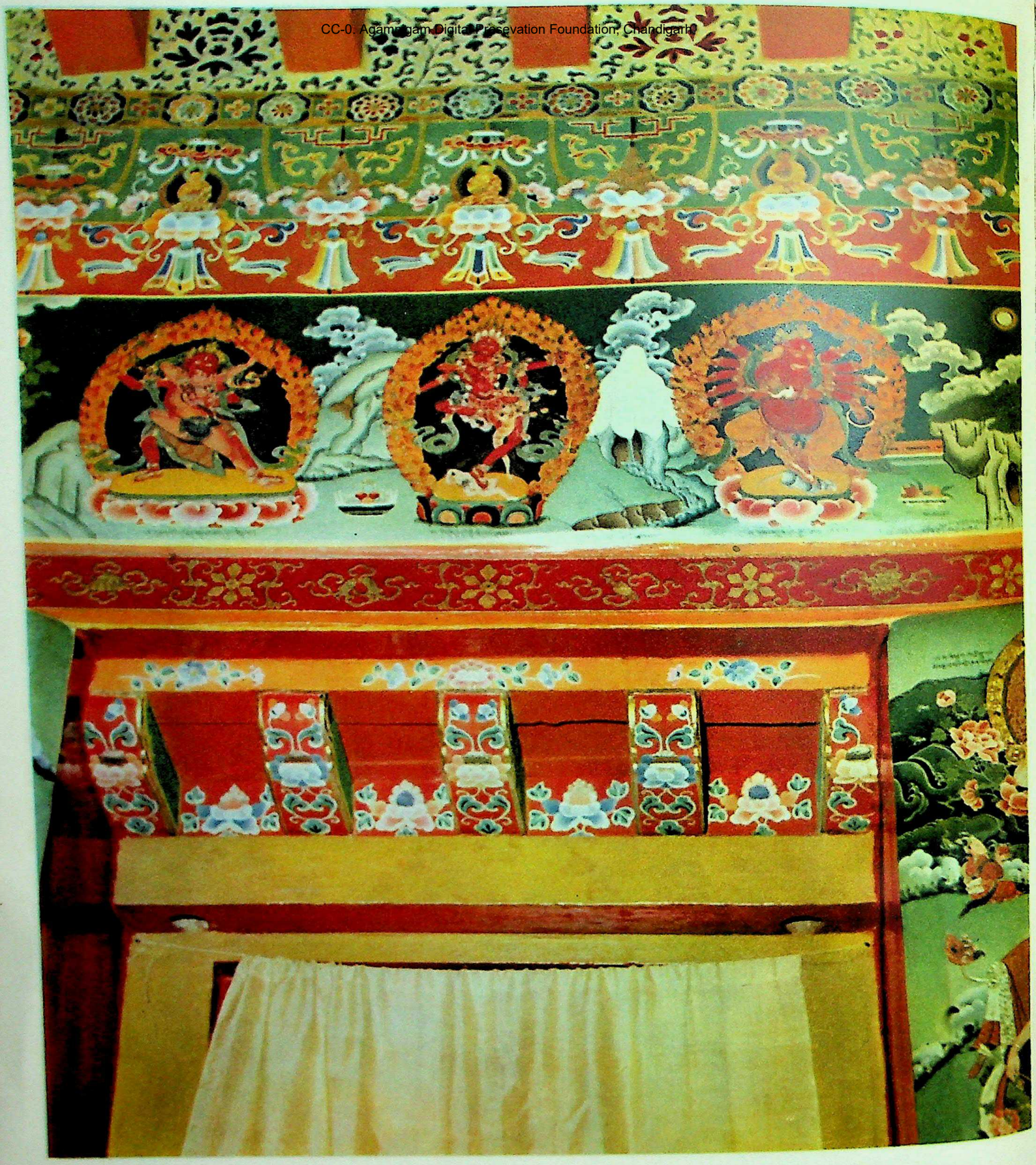

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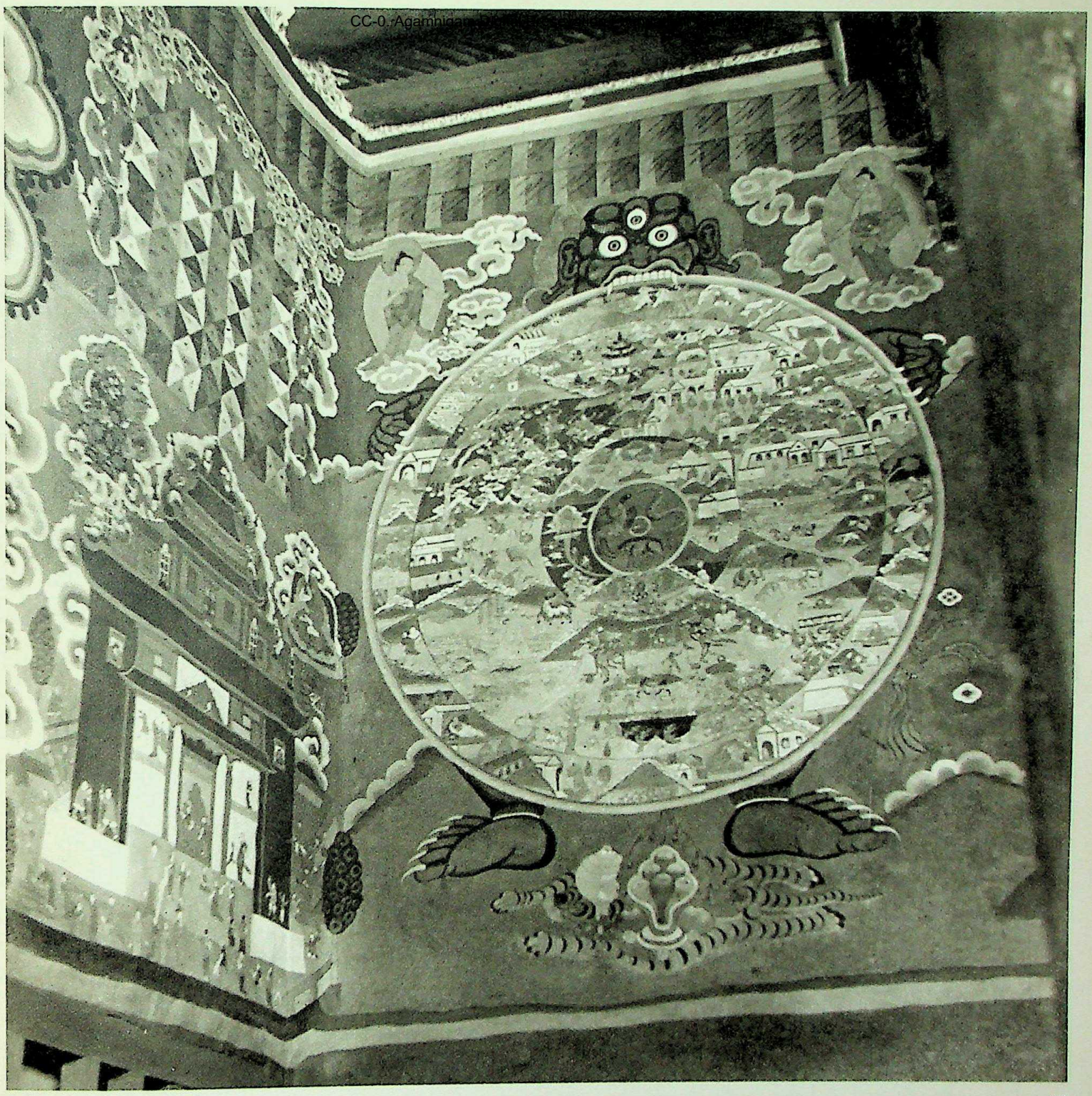

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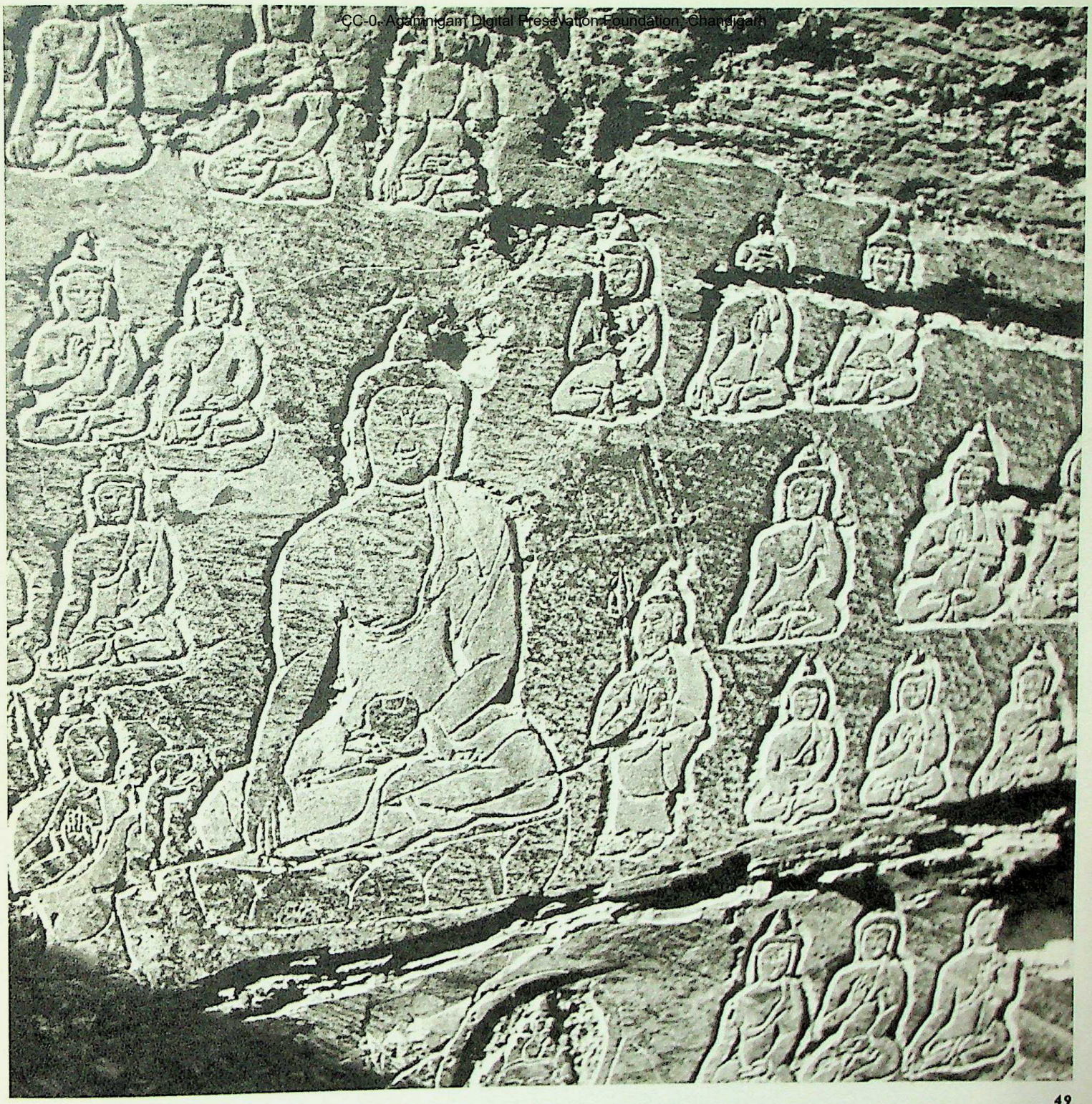

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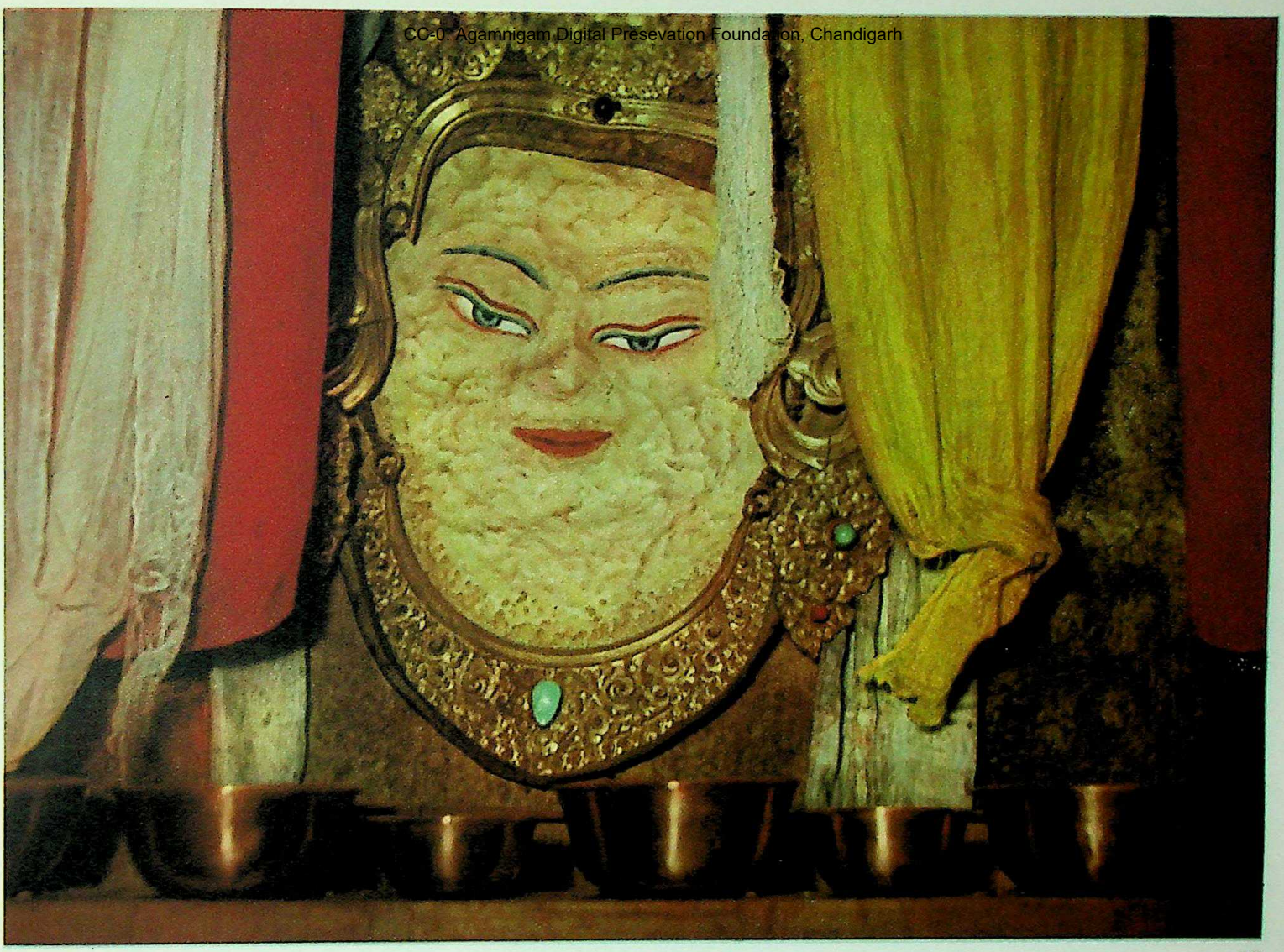

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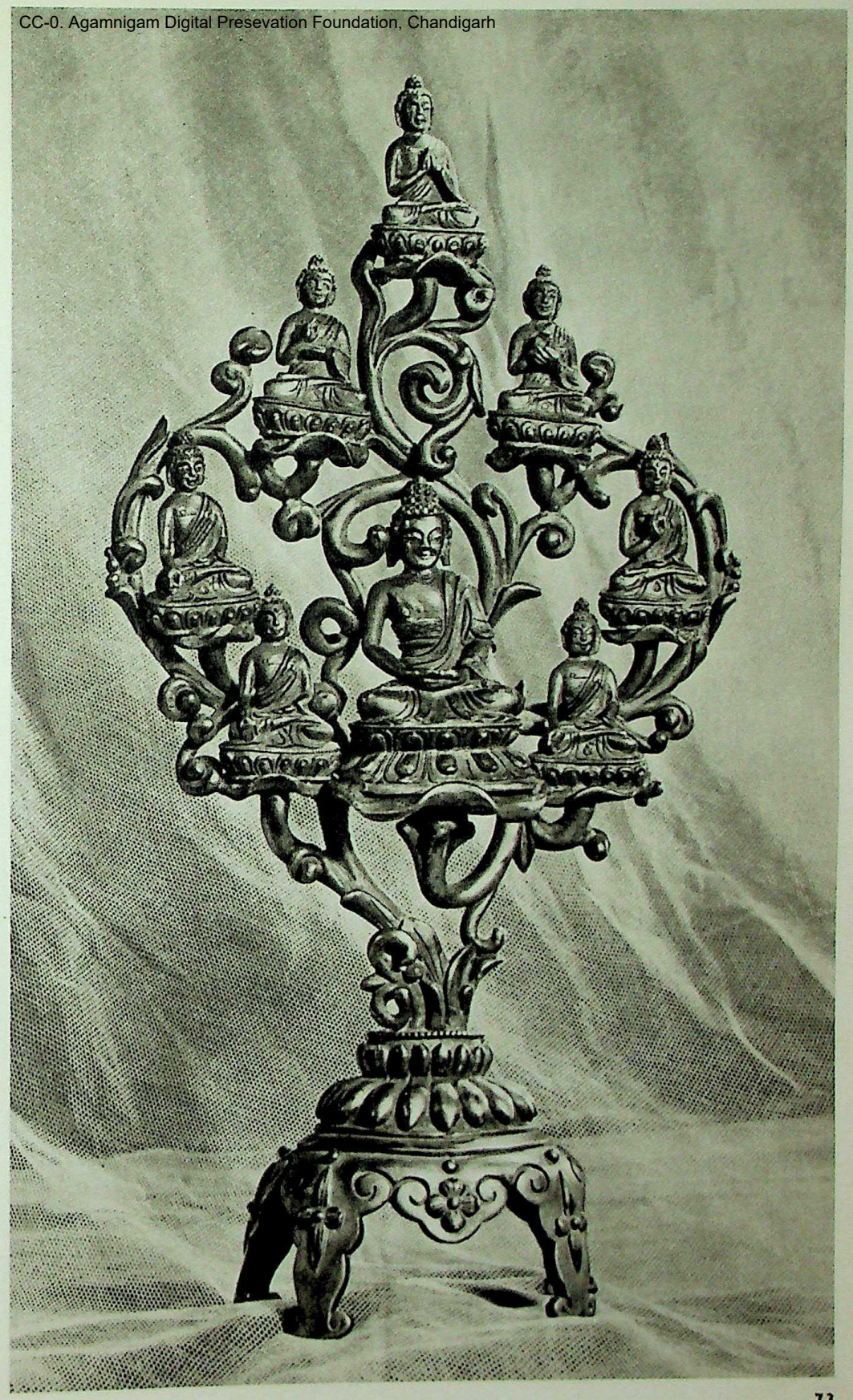

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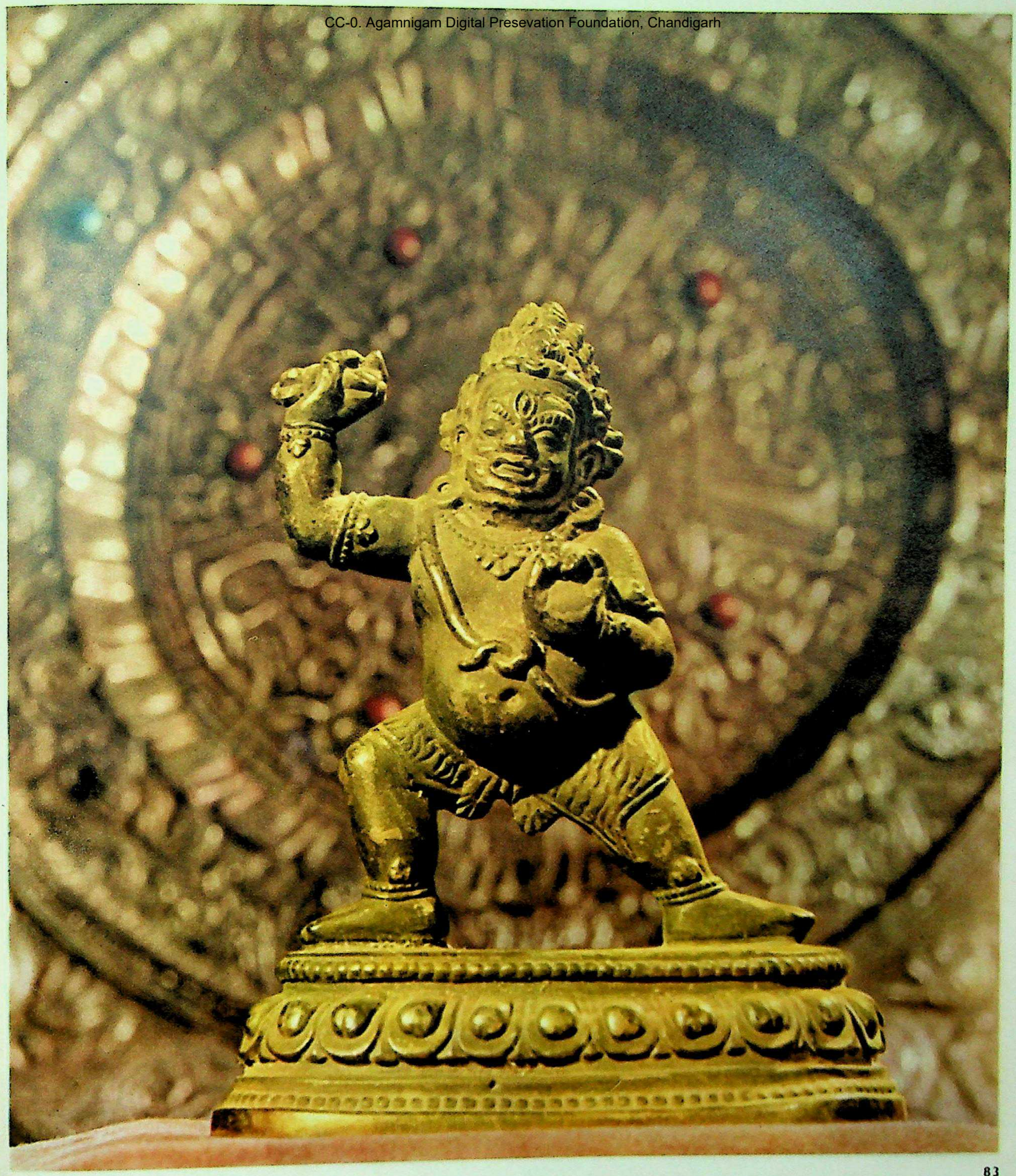

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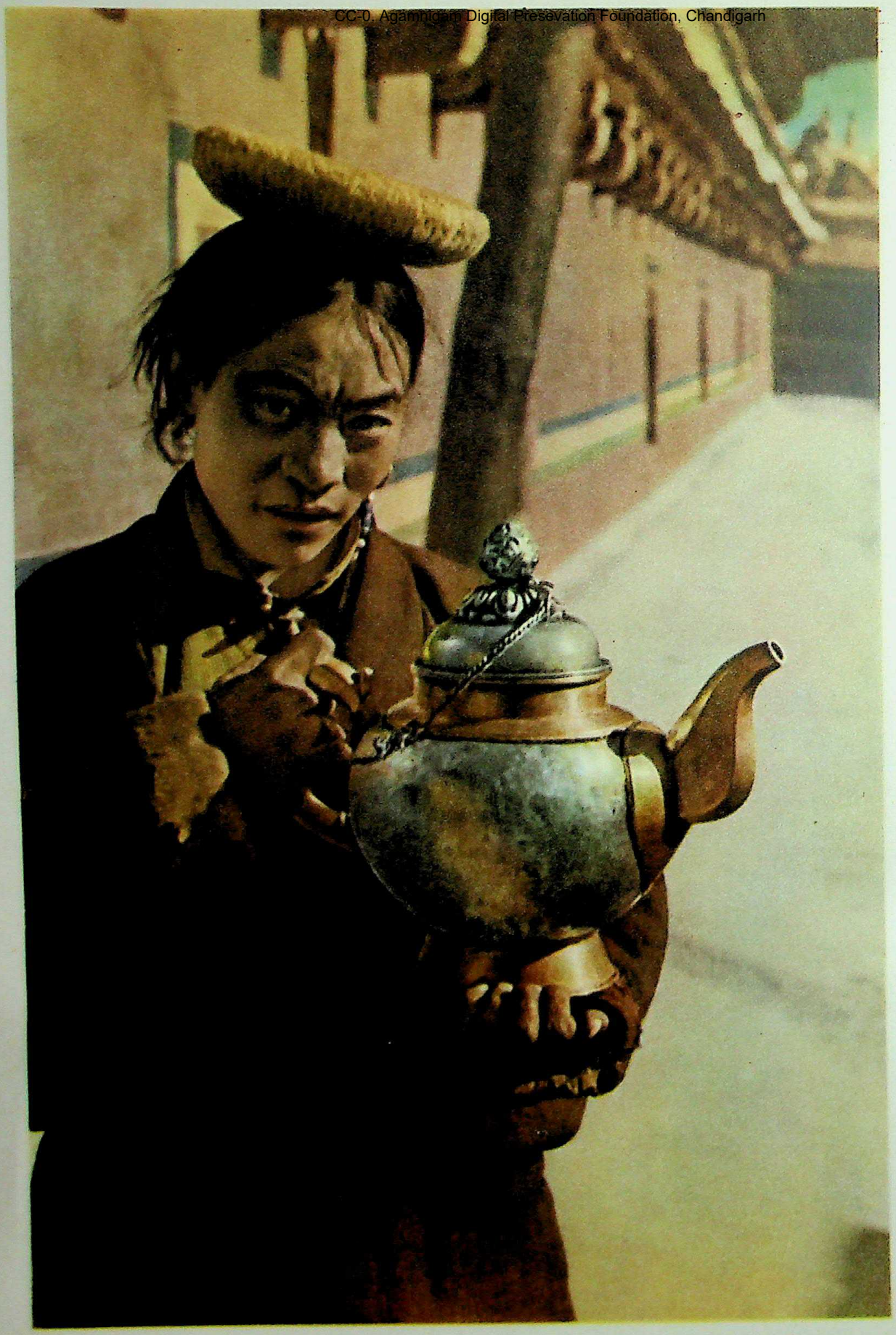

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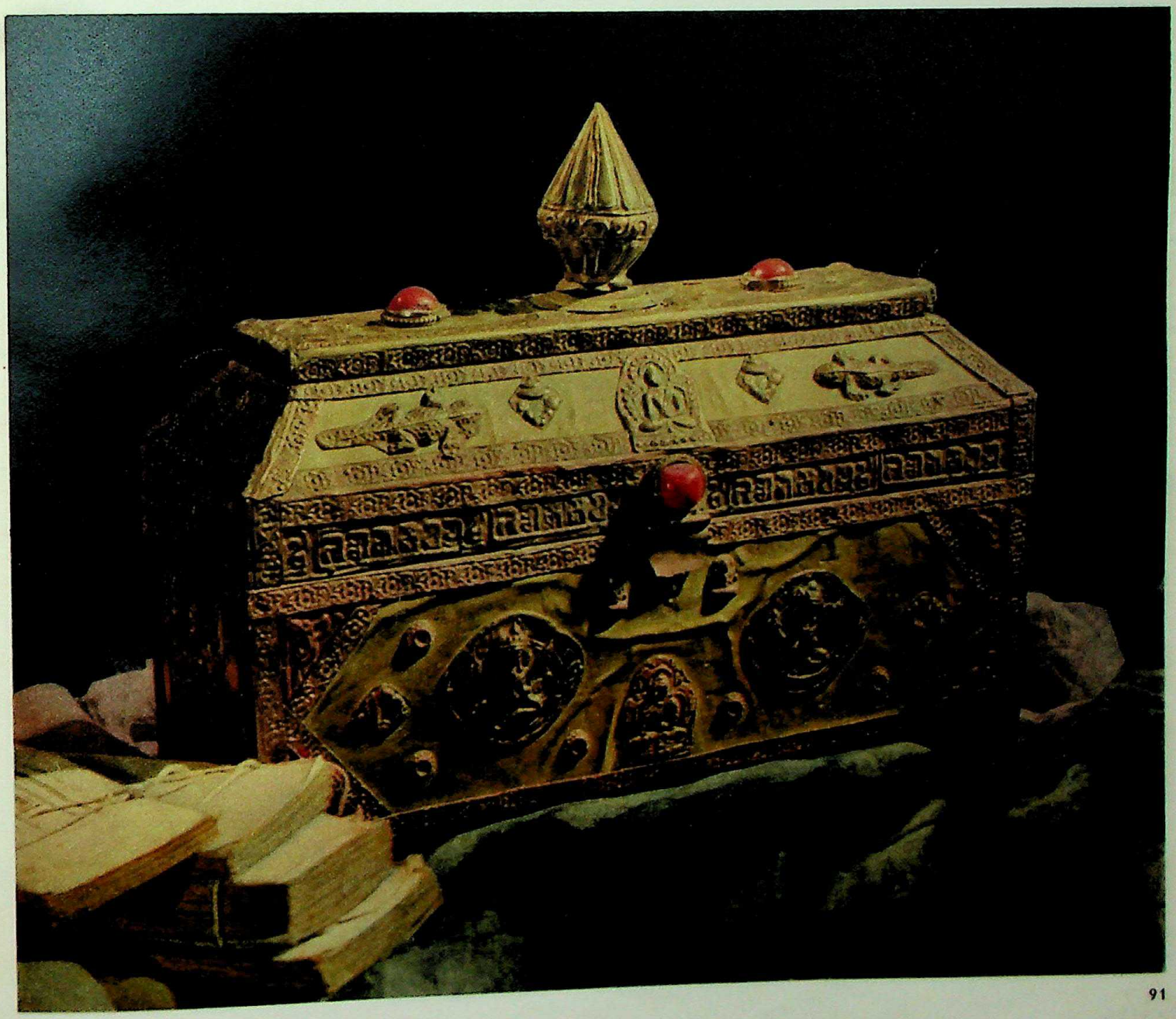

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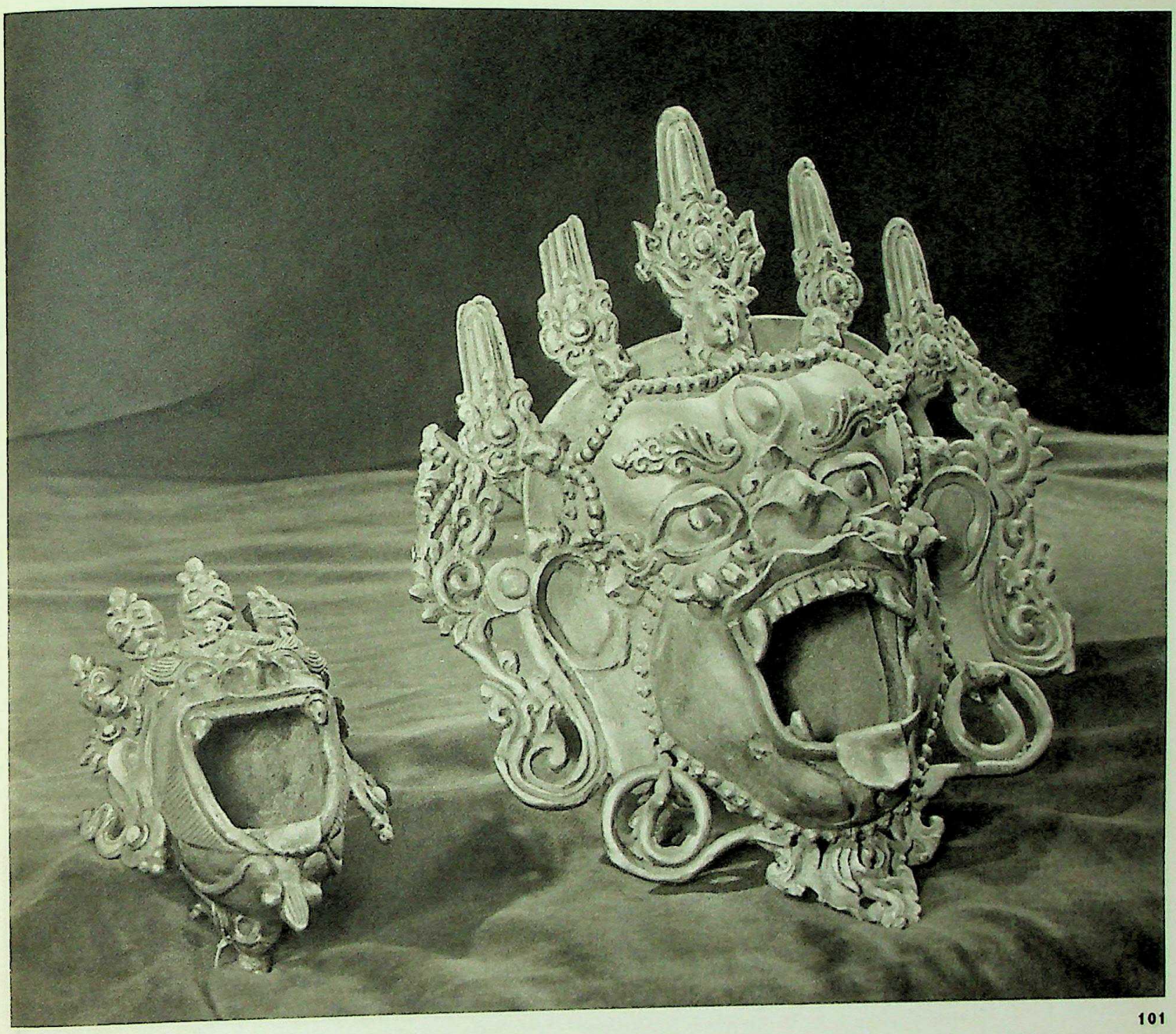

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Supplement: Lhasa

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